6 SONGS! NIRVANA Lake of Fire CHEVELLE Send the Pain Below MILES DAVIS My Funny Valentine PANTERA I'm Broken FLEETWOOD MAC Landslide STRUM IT » ELTON JOHN Tiny Dancer

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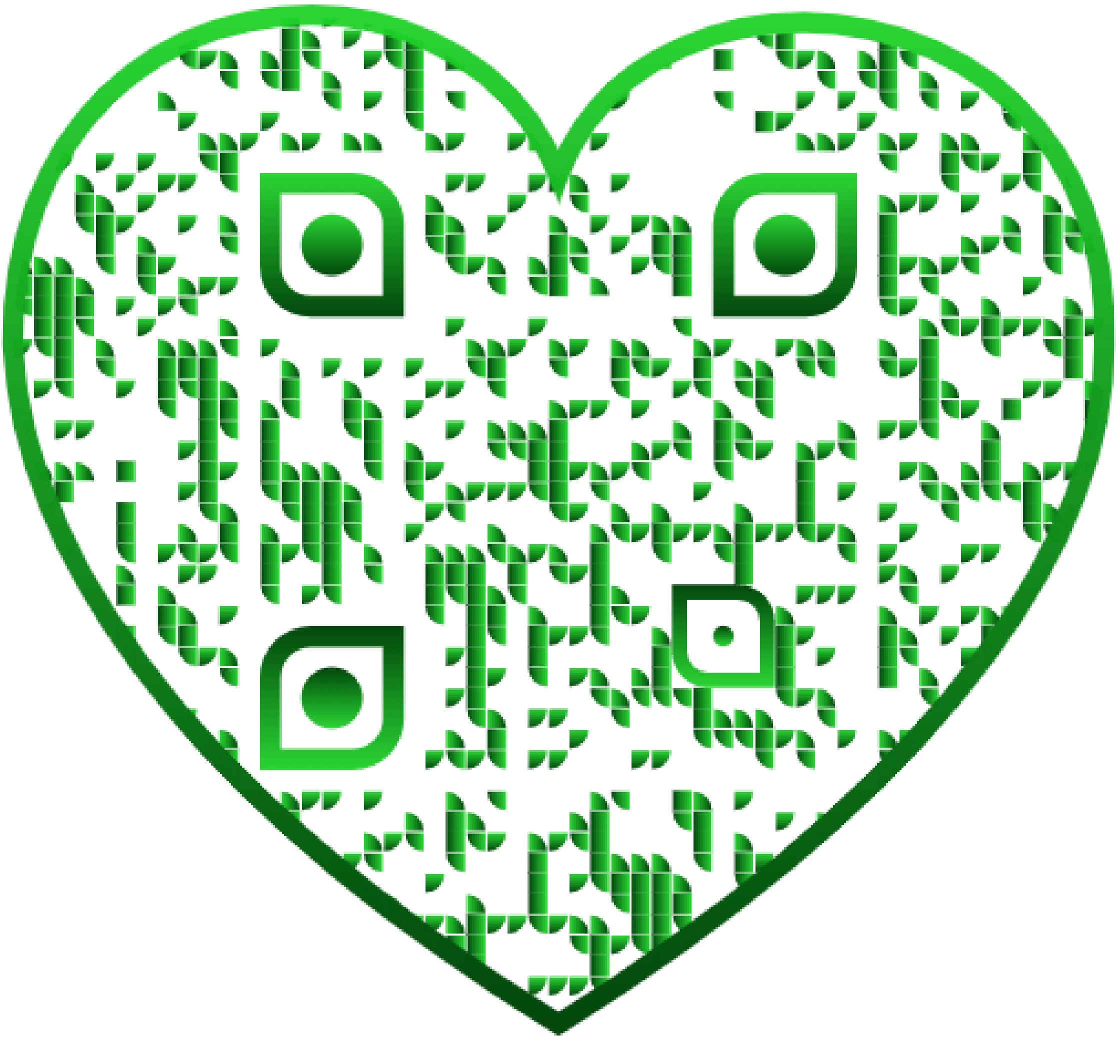

The Tones Between the Lines

DigiTech® GNX3 Guitar Workstation-Powered Presets

By Billy Clements

Practice doesn't make perfect. Perfect practice makes perfect. I learned this a long time ago from a former guitar teacher. His advice was simple: to really nail a solo or a hot rhythm guitar part, you gotta' have the right tone. And in my quest to improve myself as a guitarist, I've found nothing to be more true; to play like the pros, you need tone like the pros.

Here's your guide to getting the great tones of this month's songs. Just dial in these settings on your GNX3 Guitar Workstation and you're on your way. If you have MIDI on your computer it's even easier. Just go to **www.digitech.com/guitarone** to download the presets directly into the GNX3.

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I hope the tones, playing hints, lessons and music provided here inspire you to take your playing to the next level.

See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

NIRVANA "Lake of Fire"

Display Name LAKE	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Cleantub	Amer2x12	45	61	0.0	99
Red	Acoustic	Direct	99	80	–	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	-3	2500	11	5000	1
EQ - Red	–	-2	550	6	3200	4
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	On	Chorus	19	70	10	35
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

CHEVELLE "Send the Pain Below"

Display Name SENDPAIN	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Cleantub	Amer2x12	45	61	0.0	1
Red	Fuzz	Fane4x12	85	65	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	-3	2500	11	5000	1
EQ - Red	–	0	550	-12	3200	0
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	Off	Chorus	19	70	10	50
Delay	Off	–	–	–	–	–
Reverb	On	–	–	–	–	–
Exp Assign	Exp 1	Drive	0	40	–	–

ELTON JOHN "Tiny Dancer"

Display Name DANCER	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Cleantub	Amer2x12	45	61	0.0	99
Red	Acoustic	Direct	99	80	–	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	-3	2500	11	5000	1
EQ - Red	–	-2	550	6	3200	4
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

FLEETWOOD MAC "Landslide"

Display Name LANDSLID	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Acoustic	Direct	99	90	0	1
Red	Cleantub	Amer2x12	20	80	0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	-3	1450	12	4400	6
EQ - Red	–	0	550	0	3200	0
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	On	Mono	400	14	OF	35
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

PANTERA "I'm Broken"

Display Name IMBROKEN	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Britstak	Brit4x12	99	64	0	99
Red	Rectfied	Bntg4x12	80	75	0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	3	550	0	3800	4
EQ - Red	–	0	650	-1	4000	7
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	On	Spread	100	9	30	45
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

MILES DAVIS "My Funny Valentine"

Display Name VALENTIN	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Britcmbo	Brit2x12	24	60	0.0	1
Red	Blackfac	Amer2x12	5	85	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	On	Fast	1.2:1	28	6	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	4	550	1	3200	5
EQ - Red	–	0	525	-7	1600	2
Noise Gate	Off	–	–	–	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Hall	5	56	36	22
Exp Assign	Exp 1	Vol Pre	0	99	–	–

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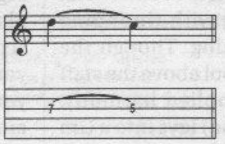
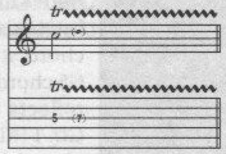
NOTATION GUIDE

HAMMER-ON
Pick the lower note, then fret the higher note without picking.

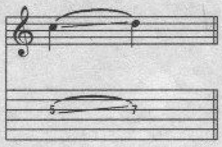
PULL-OFF
Place both fingers on the notes to be sounded. Strike the higher note and, without picking, pull off to the lower note.



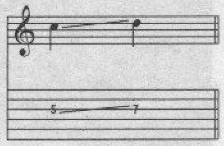
TRILL
Alternate between the notes by rapidly hammering on and pulling off.



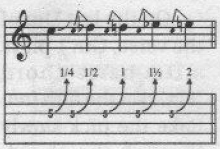
LEGATO SLIDE
Pick the first note and slide the fret-hand finger to the second note.



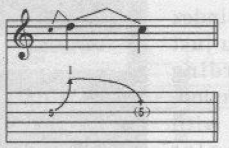
SHIFT SLIDE
Same as legato slide, except the second note is picked.



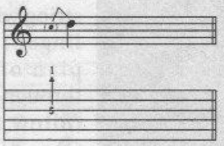
BENDS
Bend string to the indicated pitch. (1/2 = 1 fret, etc.)



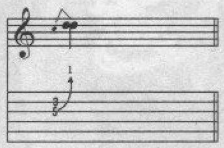
BEND AND RELEASE
Bend as indicated, then, without picking, release to the original pitch.



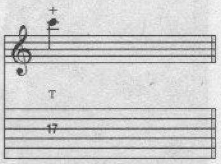
PRE-BEND
Bend the note as indicated, then pick.



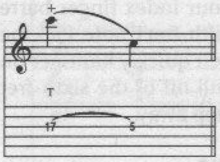
UNISON BEND
Pick both notes, then bend the lower note to match the higher note's pitch.



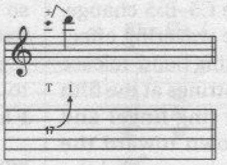
TAP
Hammer on the note with a pick-hand finger.



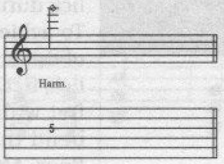
TAP AND PULL
Hammer on the higher note with a pick-hand finger, then pull off to the prefretted lower note.



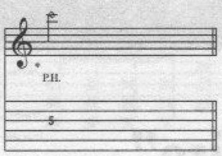
TAP AND BEND
Hammer on the note with a pick-hand finger, then bend the string *behind* the fretted note with your fret hand as indicated.



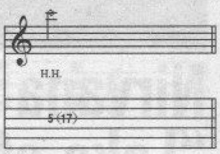
NATURAL HARMONIC
Pick the note while a fret-hand finger lightly touches the string directly above the fretwire.



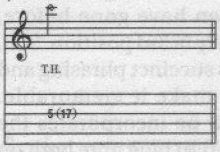
PINCH HARMONIC
Produce the harmonic by adding the edge of the thumb to the pick attack.



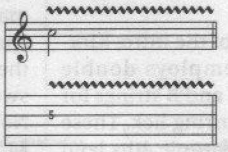
HARP HARMONIC
Fret the lower note. With the pick-hand's index finger, lightly touch the string above the fretwire in parentheses, while plucking with your pick-hand's thumb.



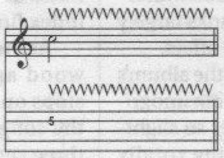
TAP HARMONIC
Fret the lower note. With a pick-hand finger, lightly tap the fret in parentheses.



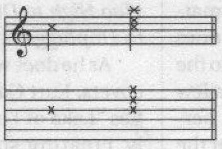
VIBRATO
Vibrate the string by rapidly bending and releasing the note.



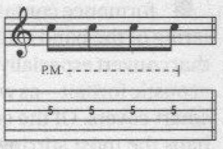
WIDE VIBRATO
Exaggerate the vibrato.



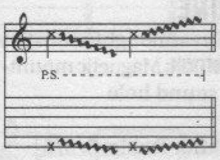
FRET-HAND MUTE
With the fret-hand, lightly touch the string(s) without fretting. Pick normally, producing a percussive sound.



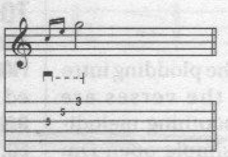
PALM MUTE
While picking, lightly rest the pick-hand's palm against the string(s) near the bridge.



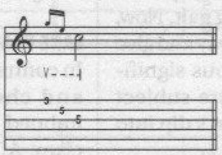
PICK SLIDE
Rub the pick's edge up or down the string(s), producing a scratchy sound.



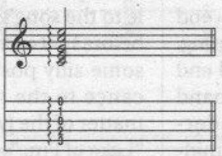
RAKE
In a downstroke, quickly drag the pick across the indicated strings.



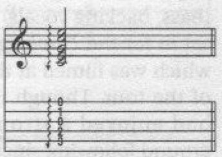
REVERSE RAKE
In an upstroke, quickly drag the pick across the indicated strings.



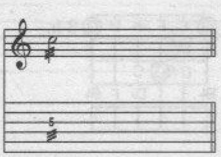
ROLL
Slowly strum the chord from lowest note to highest.



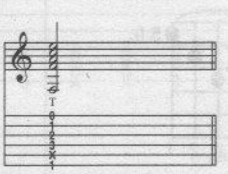
REVERSE ROLL
Slowly strum the chord from highest note to lowest.



TREMOLO PICKING
Pick the note(s) in a rapid, continuous motion.



THUMB FRETTING
Wrap thumb around the guitar's neck to fret a 6th-string note.



D.S. al Coda Go back to the sign (𝄋) and play until the measure marked *To Coda* ⊕, then skip to the section labeled ⊕ Coda.

D.C. al Fine Go back to the beginning of the song and play until the measure marked *Fine* (end).

Rhy. Fig. Label used to recall a recurring accompaniment pattern.

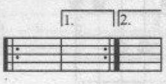
Riff Label used to recall a recurring melodic line.

Fill Label used to identify a brief melodic figure which is to be inserted into the arrangement.

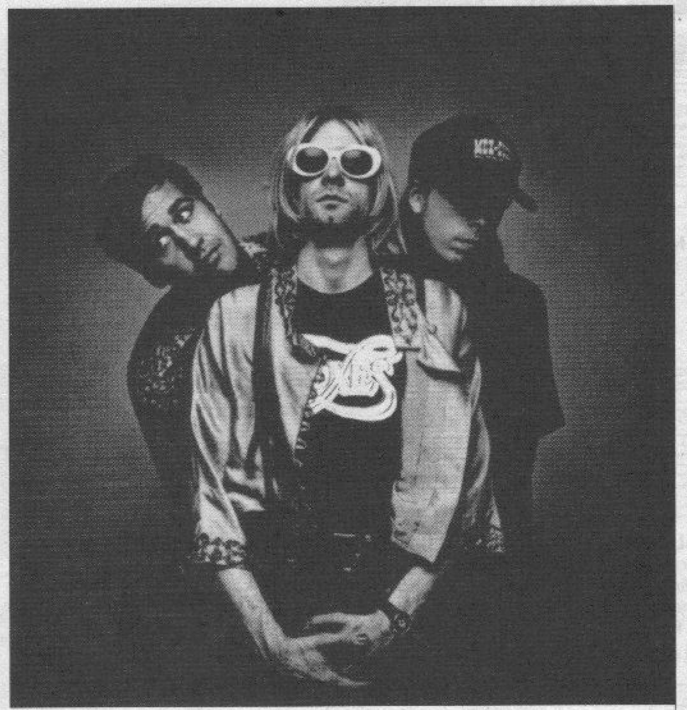
Rhy. Fill A chordal version of a **Fill**.

tacet Instrument drops out.

Repeat measures between signs.



When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.



Nirvana "Lake of Fire"

By Chris O'Byrne

The set list for Nirvana's *Unplugged in New York* performance contains a smattering of the band's tunes—ones that convert especially well to the acoustic format—as well as a few smart covers. Of the covers, perhaps the most stirring are in the troika of Meat Puppets' tunes: "Plateau," "Oh Me," and "Lake of Fire." And since the Meat Puppets had been opening for Nirvana during 1993's *In Utero* tour, Puppets Curt (guitar) and Cris (bass, backing vocals) Kirkwood sat in for the *Unplugged* taping, which was filmed at the tail end of the tour. Though their band had enjoyed a strong underground following since the mid-'80s, they burst into the mainstream for a nanosecond in 1994 with the hit single "Backwater" (*Too High to Die*), thanks largely to *Unplugged*'s ripple effect.

As he does with all the album's covers, Kurt Cobain transmogrifies "Lake of Fire" ever so slightly, creating something totally Nirvana while upholding the original recording. And though it hurts one's throat to hear his strained vocals—he nearly spits out his uvula—the shrill squawks add a pleasantly jarring dynamic to the song's loping gait. Now, before I get carried away and give some silly posthumous significance to the macabre subject matter of the lyrics, let's dip into "Lake of Fire."

KURT-PLUNK

Both Kurt and Curt cannonball into this song with thumping chord strumming. Though the G5 chord symbol above the staff reflects the implied harmony, Gtr. 1 (Kirkwood) lays into a Gm chord in keeping with the G minor tonality of both the intro and chorus. (He bars the minor 3rd [B♭] on the G string with his index finger.) If you just plan on chording through the section, follow along with Gtr. 2's simpler three-string power chords, which will suffice.

ALBUM
Unplugged in New York
(Geffen)

In the intro's third measure, Kirkwood plays a double-stop lick during the C5–B♭5 change. To achieve the wavering effect of this alternating bend-release lick, fret both strings at the fifth fret with your ring finger and bend them down toward the floor. After you've reached the target pitches of a half-step above the two starting notes, release the bend. Repeat this move, and then play the two notes at the third fret with your index finger.

At the end of the intro, Kirkwood again employs double stops on the G and B strings for the song's recurring lick. These three sets of diatonic 4ths lend a haunting, almost Eastern vibe. As you pick the first pair (10th and 11th frets) with a mandolin-like lightness, quickly waggle your fret hand to create the quivering vibrato effect.

LAKE PLACID

In contrast to the plodding intro and chorus, the verses are imbued with soothing melodicism. After a simple open Dm chord, Gtr. 1 plays the B♭sus2 in **Fig. 1A**. At the same time, Gtr. 2 plays a B♭ chord [**Fig. 1B**] at the sixth fret. If you're playing by yourself, go with the former; if you have a partner, the confluence of the two chords will flesh out the harmony. As you strum through these chords, strive for a loose, jangly attack—just behind the beat.

On the last Dm of the verse, Gtr. 1 plays a Dm barre chord [**Fig. 2**] at the fifth fret. Rake the pick slowly through the chord, and then check out the B-string legato move in the 2/4 measure that follows. While allowing the Dm to ring, remove your middle finger so that your index finger barre frets the fifth-fret E note. Pick the E, and then quickly hammer on to and pull off of the sixth-fret F a half step away.

CURT'S SOLO

Okay, so it's nothing shreddy, but just be happy you're getting a solo in a Nirvana song. Traversing the G blues scale in **Fig. 3**, captain Kirkwood goes where many men have gone before, specifically in 3rd position. Still, the solo's succinct phrasing and swagger make it memorable. Note how he incorporates the ♯4/♭5 (C♯/D♭) blue note both on the B string's second fret and the A string's fourth fret. Once you've got the solo down, try improvising one of your own in another position.

TONE ZONE

GUITARS: Dreadnought acoustics
PICKUP/POSITION: Magnetic mounted in the sound hole
GAIN: 3–4
EQ: Bass/Mid/Treble: 5/5/5

Figs. 1A–B

Fig. 2

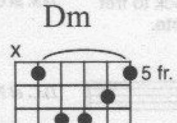
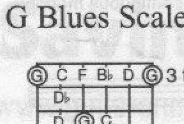
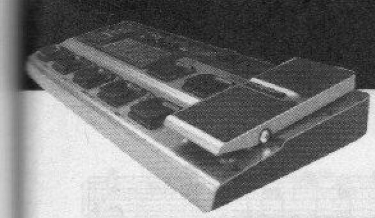


Fig. 3

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LAKE OF FIRE

As Recorded by Nirvana

(From the Geffen Recording UNPLUGGED IN NEW YORK)

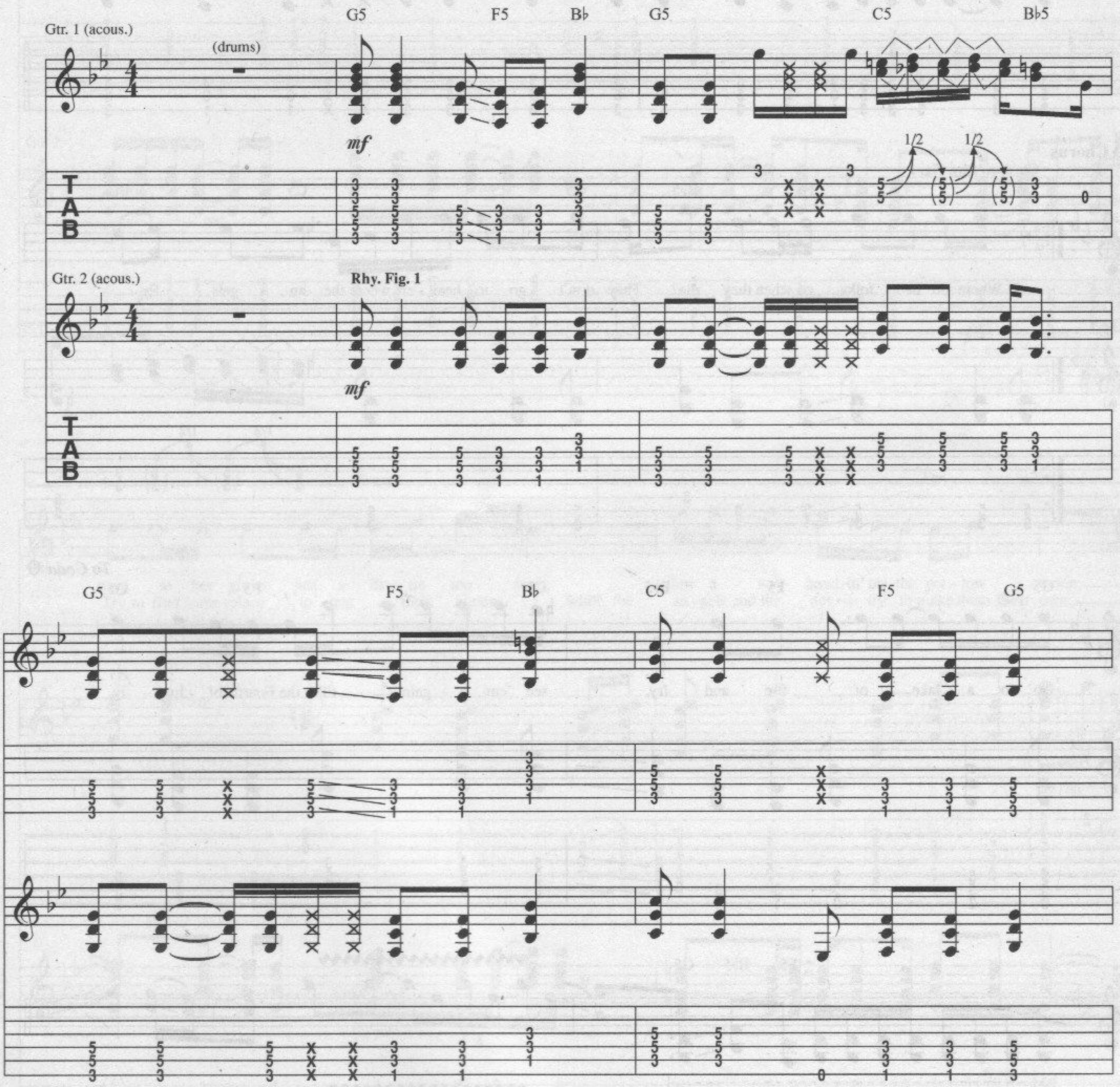
Nirvana MTV Unplugged in New York (00690026, $19.95) features note-for-note tab transcriptions for 14 songs, plus photos from this famous MTV performance. Contact Music Dispatch today to order (800-637-2852, *musicdispatch.com*).

Written by Curt Kirkwood

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro

Moderately Slow ♩ = 73



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Lake of Fire

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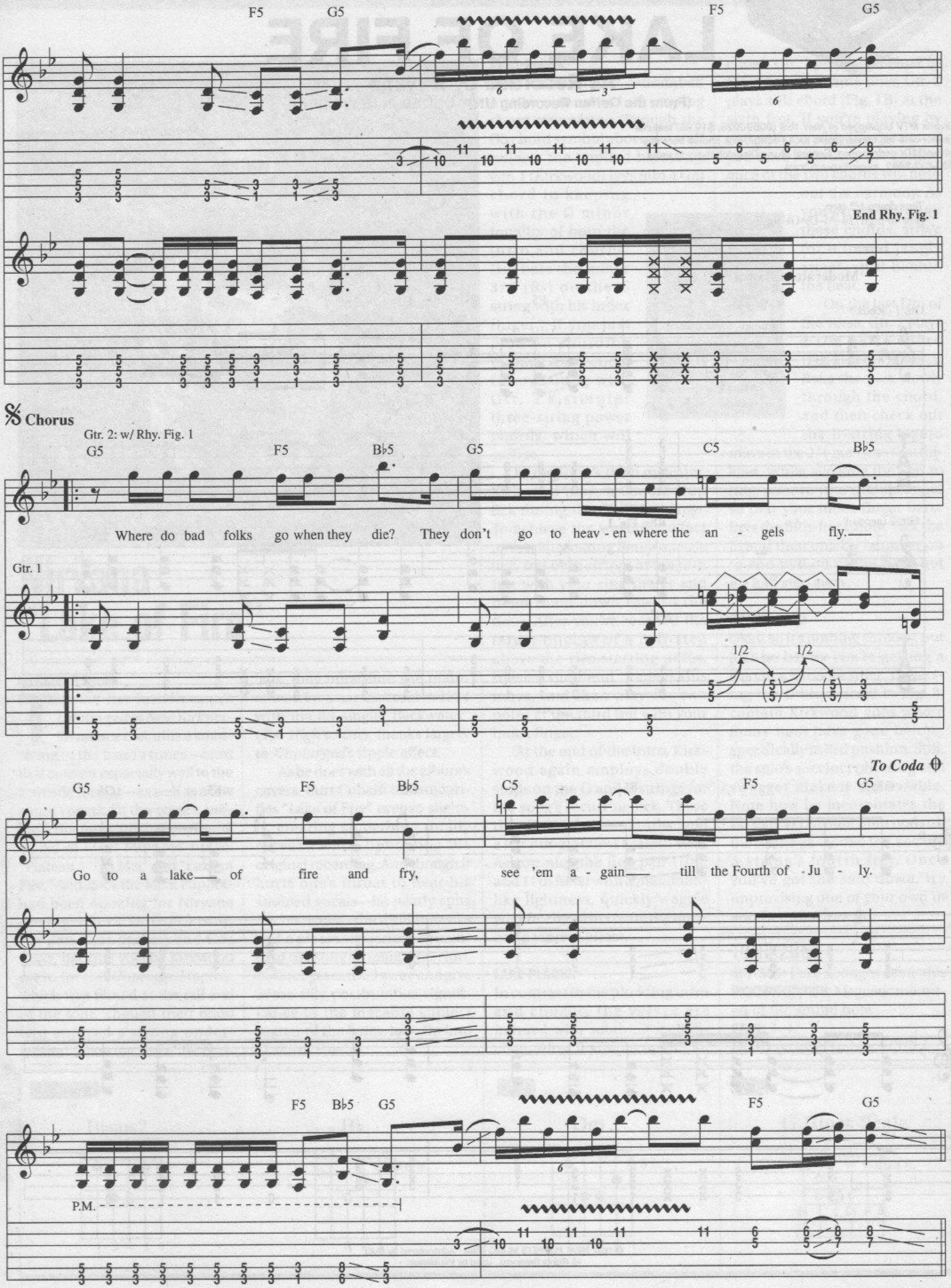

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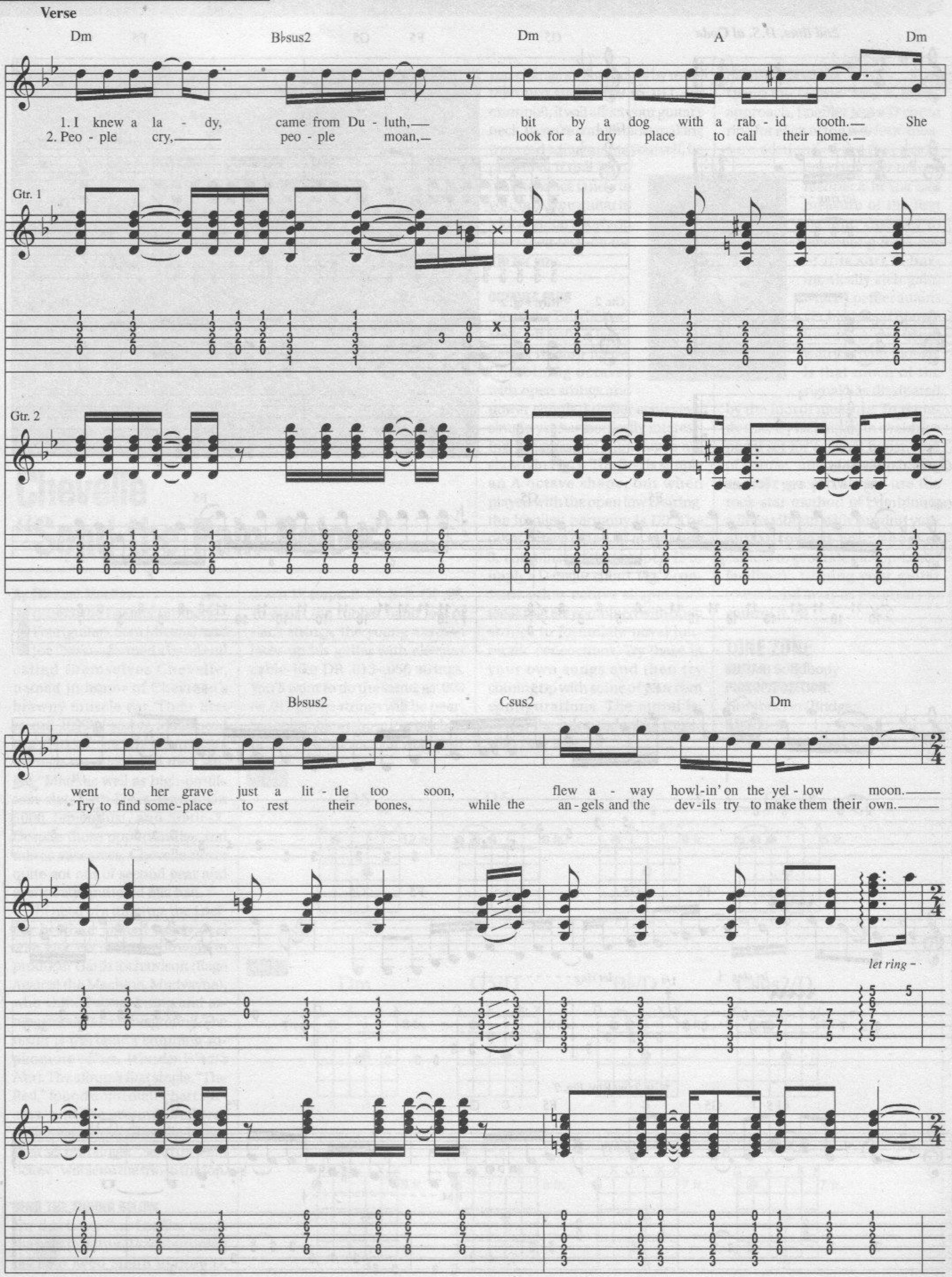
Lake of Fire



Lake of Fire

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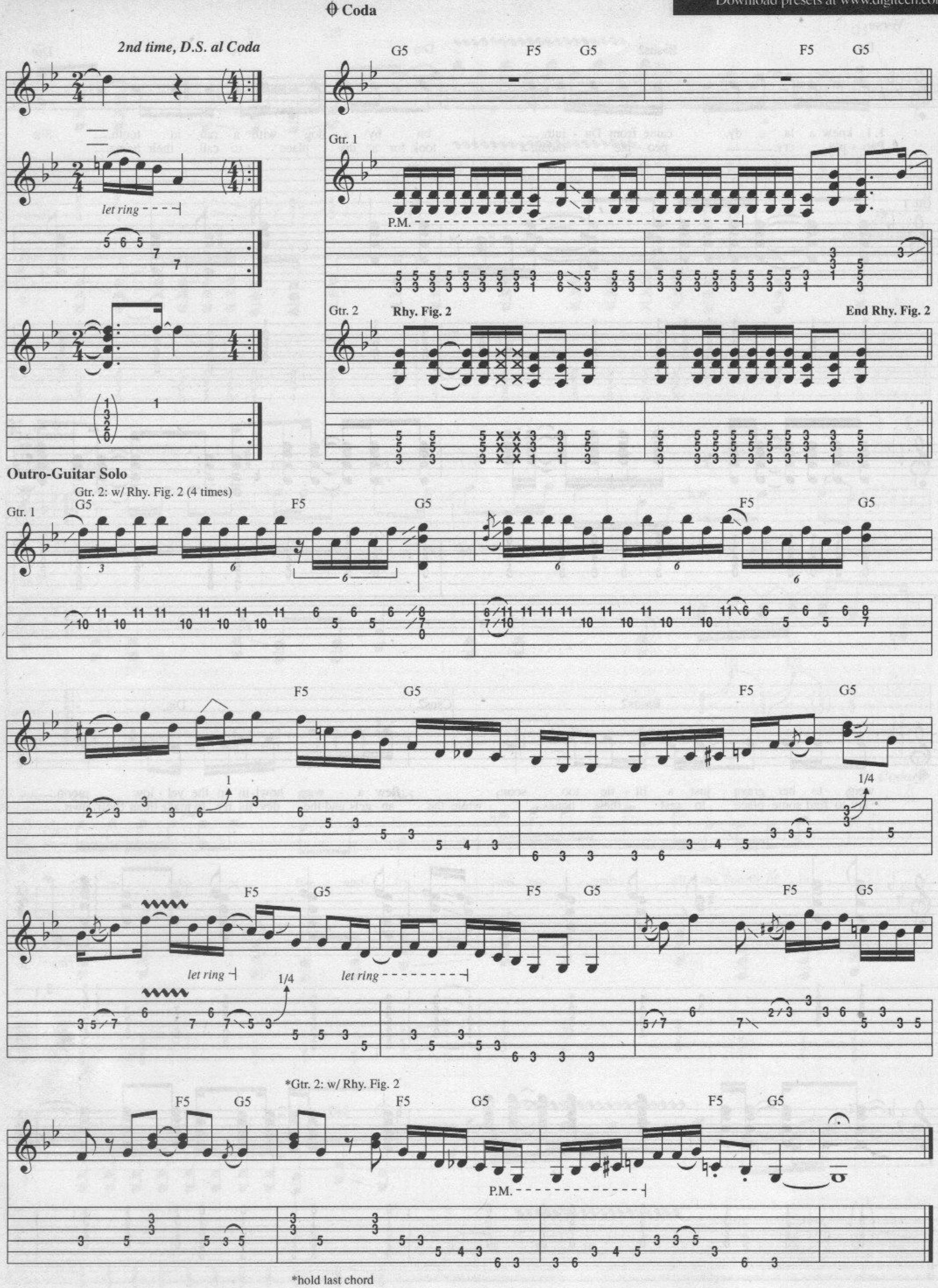


Chevelle "Send the Pain Below"

By Michael Mueller

In 1995, the Loeffler brothers—Pete (guitar), Sam (drums), and Joe (bass)—formed a band and called themselves Chevelle, named in honor of Chevrolet's brawny muscle car. Their first record, 1999's *Point #1*, introduced the trio to the metal masses through the success of their single, "Mia," as well as high-profile tour slots with Filter, Powerman 5000, Sevendust, and Static-X. Despite these opportunities and minor successes, Chevelle never quite got out of second gear and eventually sputtered to a halt.

In need of a tune-up, the Loeffler brothers signed a new deal with Epic Records and brought in producer Garth Richardson (Rage Against the Machine, Mudvayne), who shifted songwriting and arrangements to the foreground. The result is the band's stunning sophomore effort, *Wonder What's Next*. The album's first single, "The Red," found immediate chart success, and the groundswell was under way. Now, Chevelle hopes their second single, "Send the Pain Below," will send the trio to the top.

SEND THE TUNING BELOW

For this tune, Pete Loeffler sends the pain to guttural lows by tuning his Paul Reed Smith to drop D, down 1½ steps: B–F♯–B–E–G♯–C♯. To avoid the rubber band feel of slack strings, the young axeman laces up his guitar with elevator cable–like DR .013–.056 strings. You'll want to do the same, as .009 or .010 gauge strings will be nearly unplayable at those low pitches. Be aware, however, that whenever you change string gauges by more than two steps (.009 to .011, for example), it will affect your guitar's neck. If you're comfortable making truss rod adjustments yourself, be prepared. If that bit of maintenance is new to you, take your guitar to a local guitar shop and have their tech do the job for you.

ALBUM
Wonder What's Next
(Epic)

OCTAVES PLUS

"Send the Pain Below" kicks off with a fascinating rhythm figure. Combining octaves with open strings and power chords, Loeffler achieves a simple yet harmonically interesting progression; the shapes are shown in **Fig. 1**. The first is simply an A octave shape, but when played with the open low D string, the implied harmony is D5. The other octave shape, F♯ in measure 3, combines with the open D to imply a D major chord. **Fig. 2** contains other octave shapes and ideas that are combined with open strings to formulate novel harmonic concoctions. Try these in your own songs and then try coming up with some of your own configurations. The moral is: Forget the rules and make music with your ears.

POSITIVE FEEDBACK

Using the classic "less is more" approach, Loeffler lets a D chord ring for each of the two four-measure sections of the first verse, coercing a touch of feedback in the last measure of the first section. One key to generating feedback of this sort is harmonically rich gain, which Loeffler attains via his Mesa/Boogie heads. A problem with this type, though, is that much of the signal has dissipated by the fourth measure. To remedy this, try kicking in an overdrive pedal set for a signal boost. And of course, unless you're singing as well, you can always use the rock-star method of combining a little vibrato with turning your guitar toward your speaker cabinet to generate pickup-based feedback, turning your guitar toward and away as necessary to control it.

TONE ZONE

GUITAR: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8–9
EQ: Bass/Mid/Treble: 7/5/7

Fig. 1

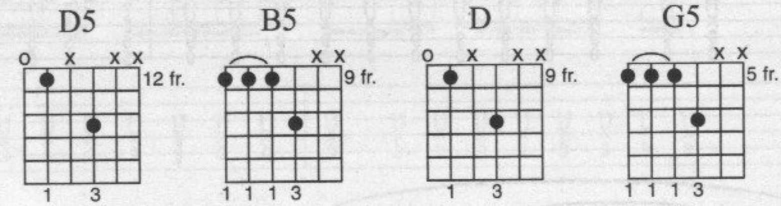
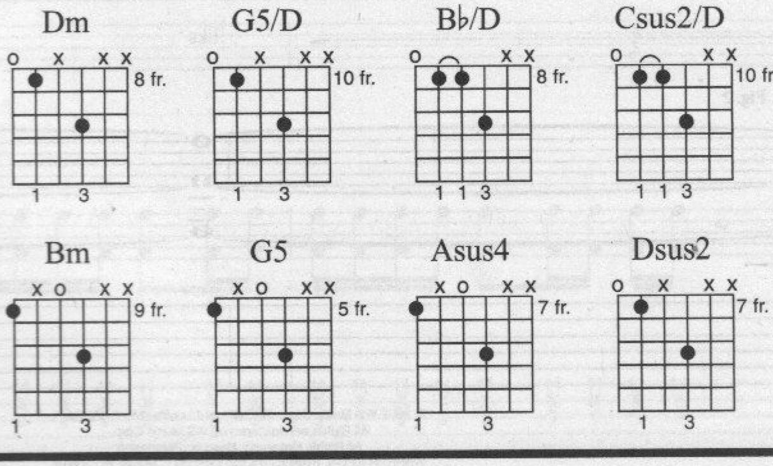
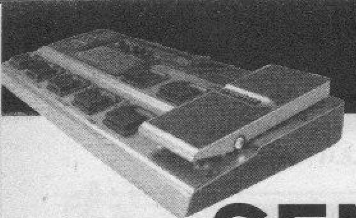


Fig. 2

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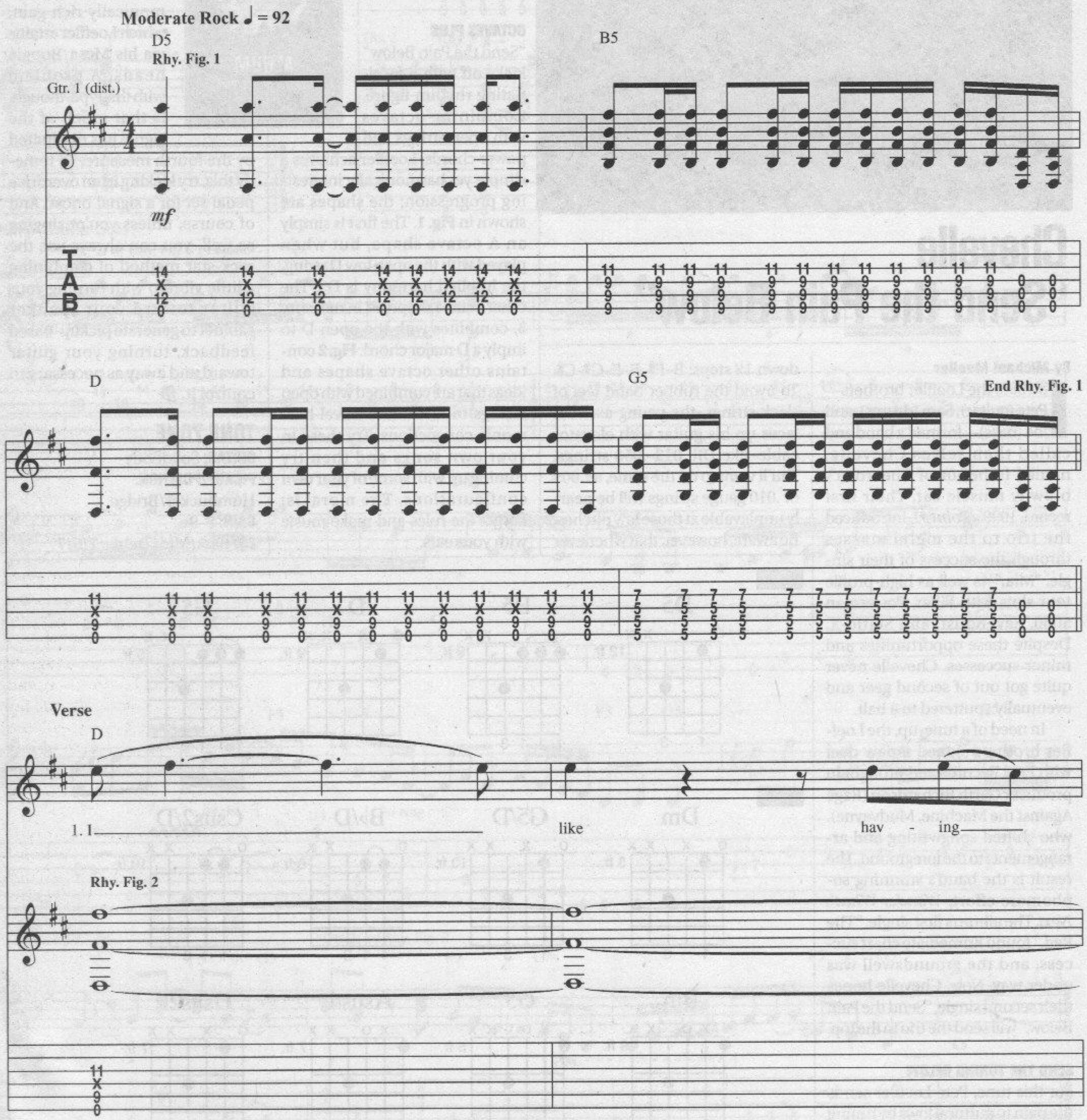
SEND THE PAIN BELOW

As Recorded by Chevelle
(From the Epic Recording WONDER WHAT'S NEXT)

Transcribed by Adam Perlmutter

Words by Pete Loeffler, Music by Chevelle

Drop D tuning, down 1½ step:
(low to high) B-F♯-B-E-G♯-C♯



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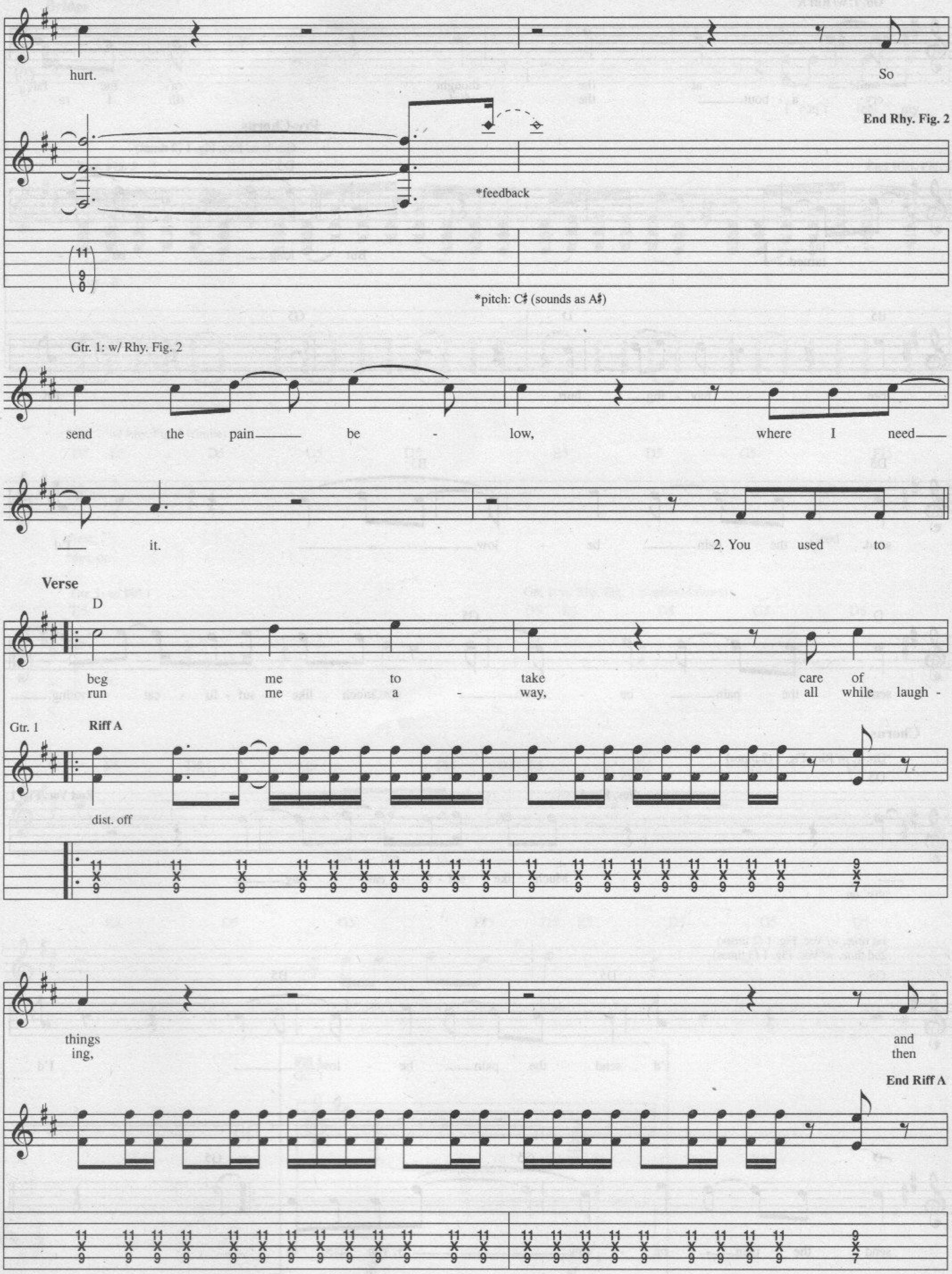
Send the Pain Below



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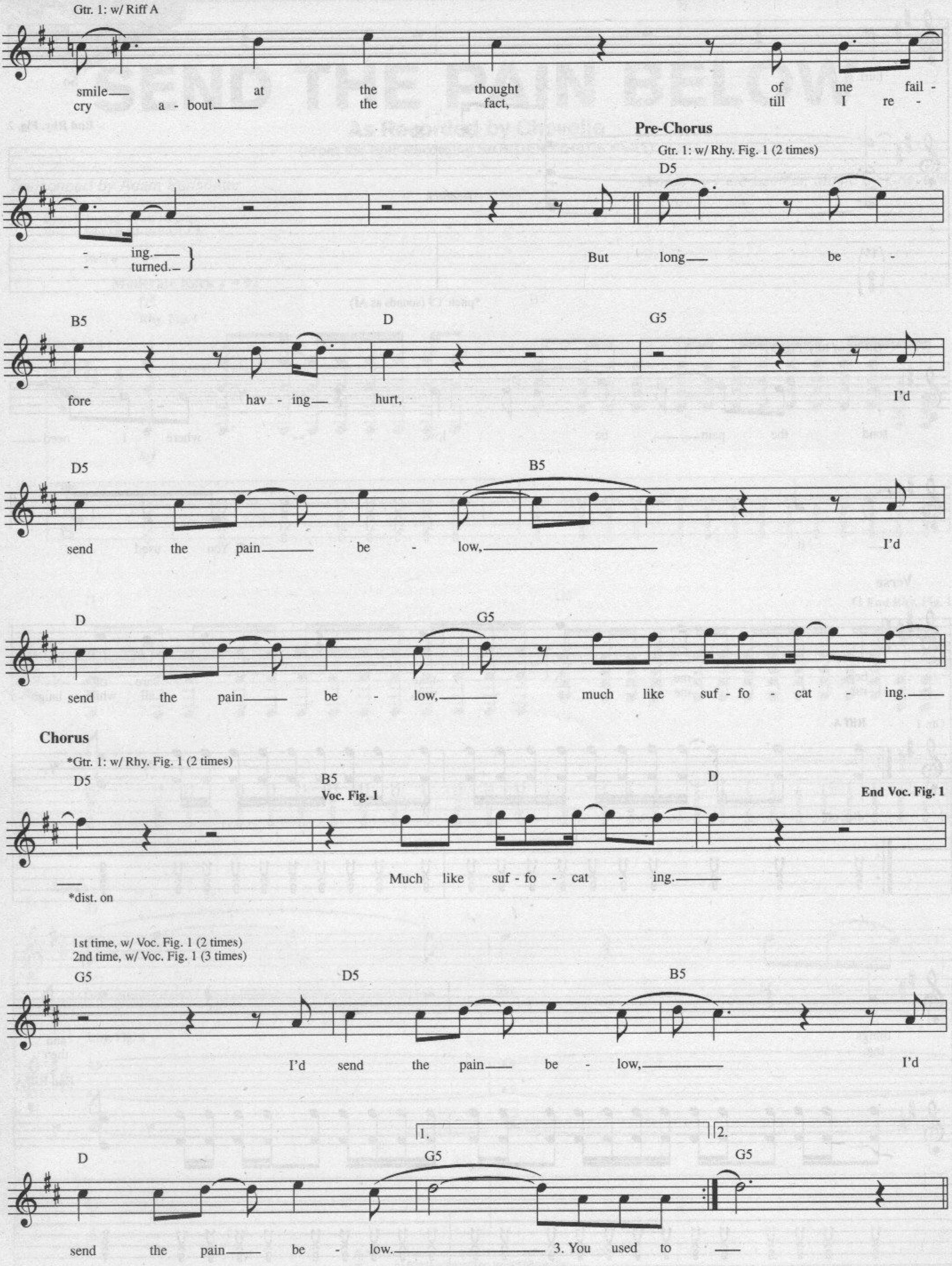

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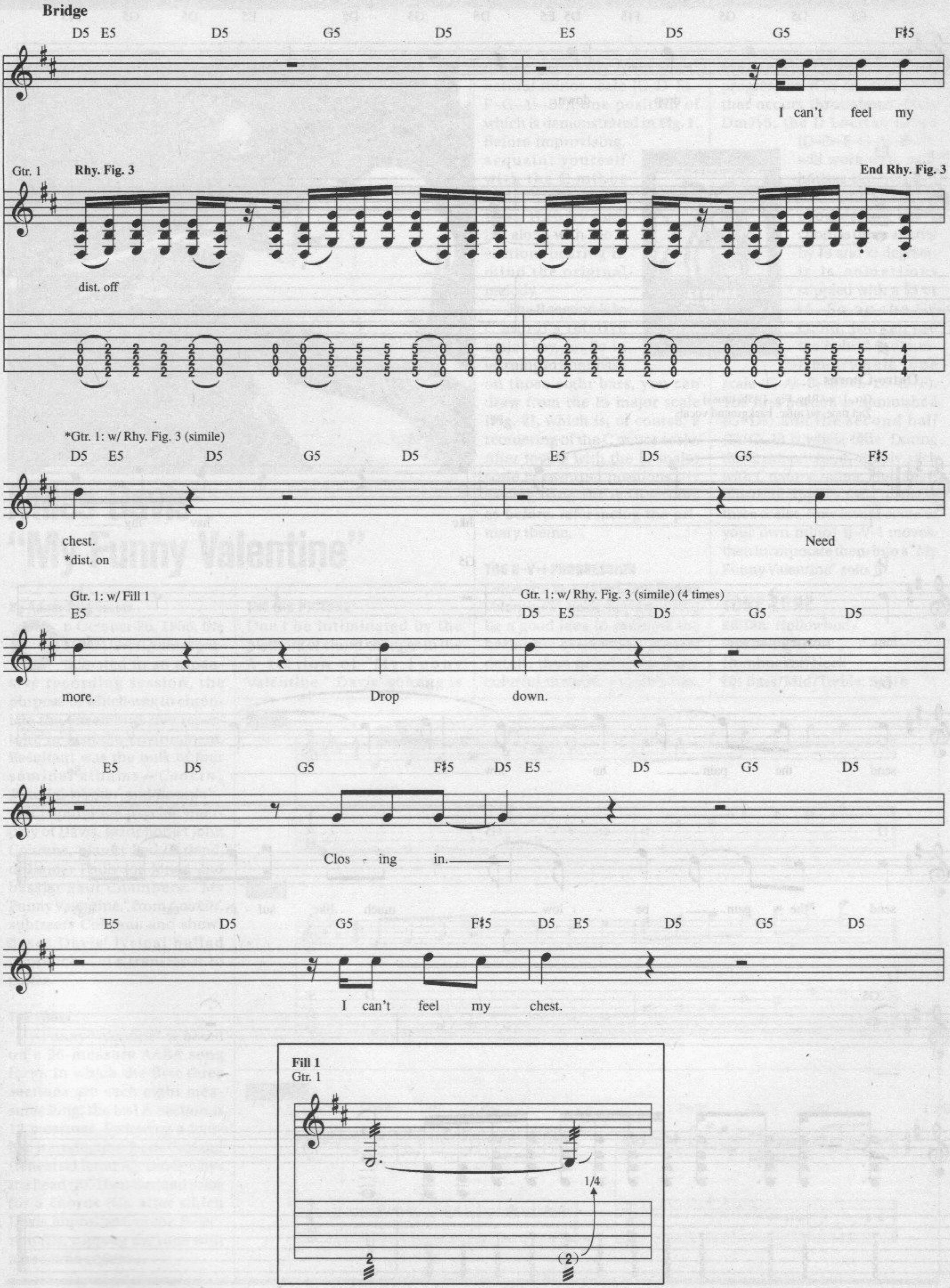

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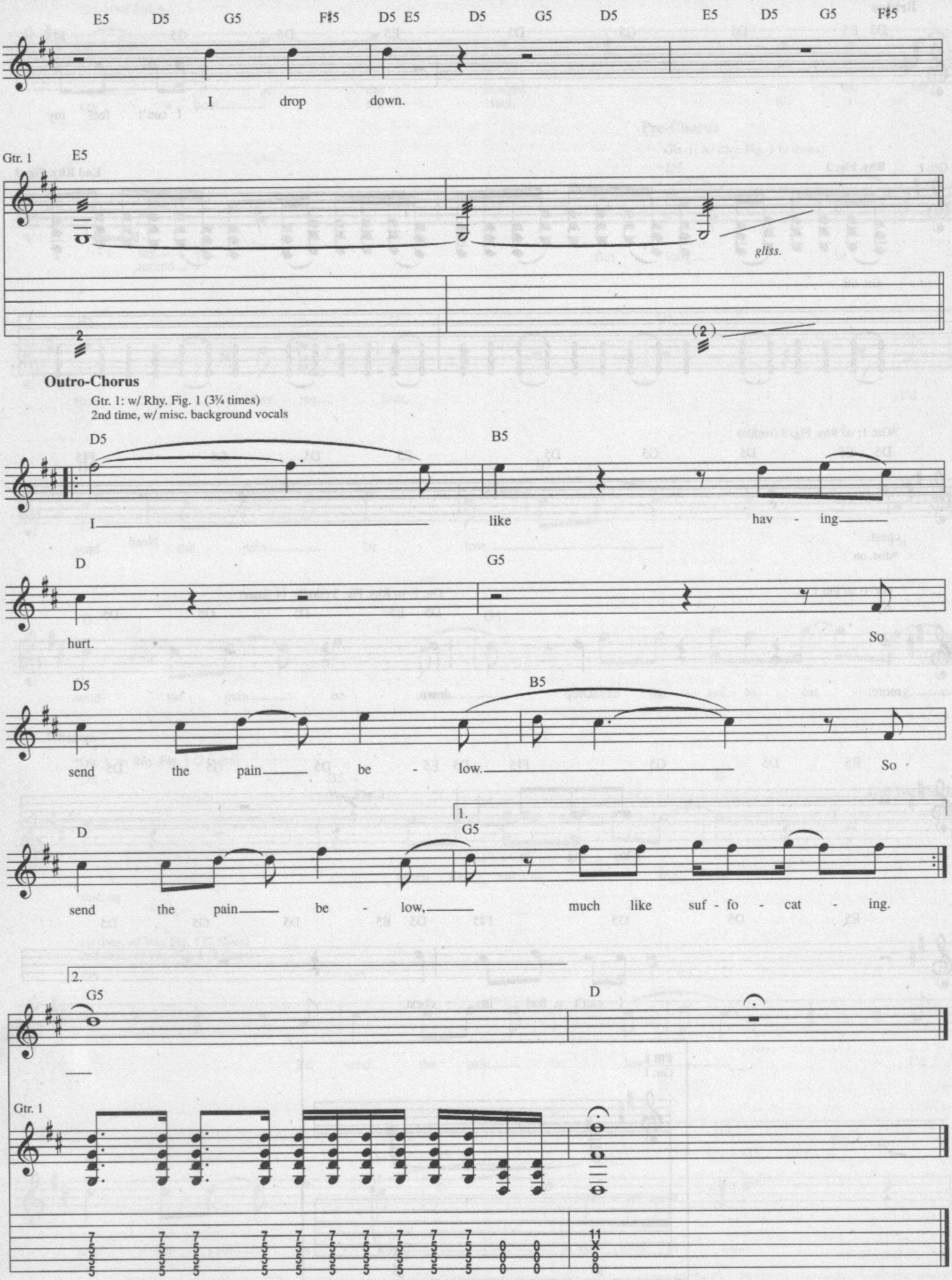


Miles Davis "My Funny Valentine"

By Adam Perlmutter

On October 26, 1956, the Miles Davis Quintet participated in an expansive recording session, the purpose of which was to chronicle the ensemble's live repertoire in a studio environment. Resultant was the bulk of four seminal albums—*Cookin'*, *Relaxin'*, *Workin'*, and *Steamin'*—that capture the psychic interplay of Davis, saxophonist John Coltrane, pianist Red Garland, drummer Philly Joe Jones, and bassist Paul Chambers. "My Funny Valentine," from *Cookin'*, subtracts Coltrane and showcases Davis' lyrical ballad approach. Let's transfer it to guitar.

THE FORM

"My Funny Valentine" is based on a 36-measure AABA song form, in which the first three sections are each eight measures long; the last A-section is 12 measures. Following a four-bar introduction from Garland (rehearsal letter A), Davis plays the head (B). Then Garland solos for a chorus (C), after which Davis improvises on the B-section (D), capping the tune with a free time cadenza.

THE BIG PICTURE

Don't be intimidated by the plethora of chord changes in the A-section of "My Funny Valentine." Davis' soloing is drawn primarily from the C natural minor scale (C–D–E♭–F–G–A♭–B♭), one position of which is demonstrated in **Fig. 1**. Before improvising, acquaint yourself with the C minor scale in other locations. Then try soloing along with the A section, bearing in mind the original melody.

The B section is in C minor's relative major key, E♭. So in learning to improvise on those eight bars, you can draw from the E♭ major scale [**Fig. 2**], which is, of course, a reordering of the C minor scale. After toying with the E♭ major scale in assorted positions, try soloing along with the B section, as before, referencing the primary theme.

ALBUM
Cookin' With the Miles Davis Quintet
(Prestige)

THE II–V–I PROGRESSION

Once you've tackled "My Funny Valentine's" basic key areas, it'd be a good idea to examine the harmonic skeleton in greater detail, thus generating more colorful melodic possibilities. Start with the minor ii–V–i progression (Dm7♭5–G7–Cm7) that occurs throughout. Over Dm7♭5, the D Locrian mode (D–E♭–F–G–A♭–B♭–C) will work well, as it houses the notes of the chord. In a ii–V–i progression the V chord is often altered by ♯9 and ♭9 degrees; it is sometimes stippled with a ♯5 or ♭5. So on the G7 chord, you can use the hybrid G diminished/whole tone scale (G–A♭–B♭–B♮/C♭–D♭–E♭–F). The first portion is diminished (G–D♭) and the second half (B♮/C♭–F) is whole tone. During the C minor chord, simply stick with C natural minor. **Figs. 3A–B** illustrate applications of these three scales. Now invent some of your own minor ii–V–i moves, then incorporate them into a "My Funny Valentine" solo.

TONE ZONE

GUITAR: Hollowbody
PICKUP/POSITION: Humbucker/Neck
EQ: Bass/Mid/Treble: 5/5/6

Fig. 1

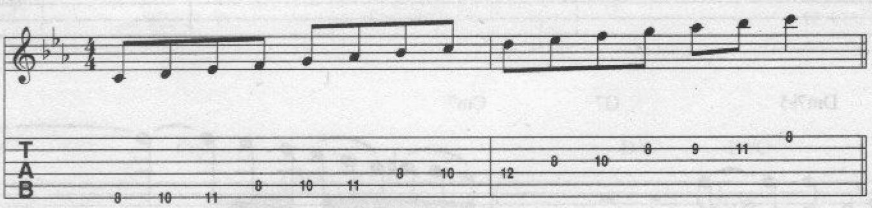
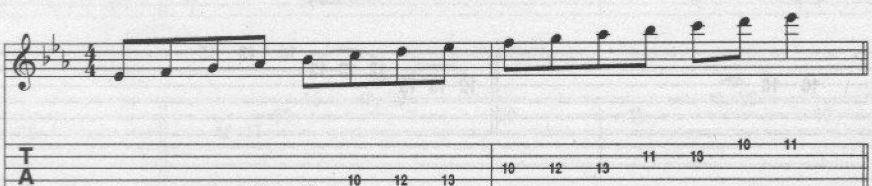
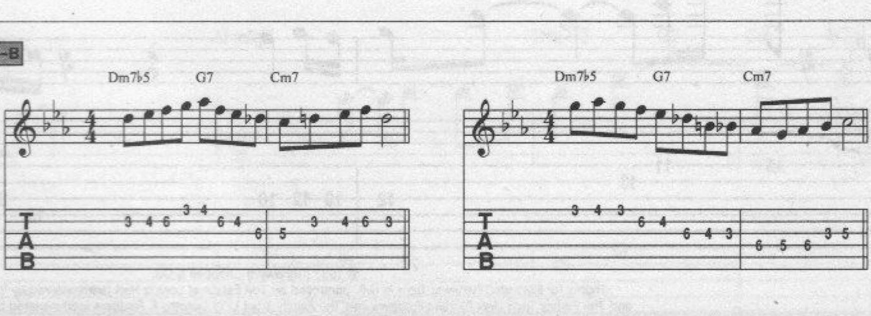


Fig. 2



Figs. 3A–B



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MY FUNNY VALENTINE

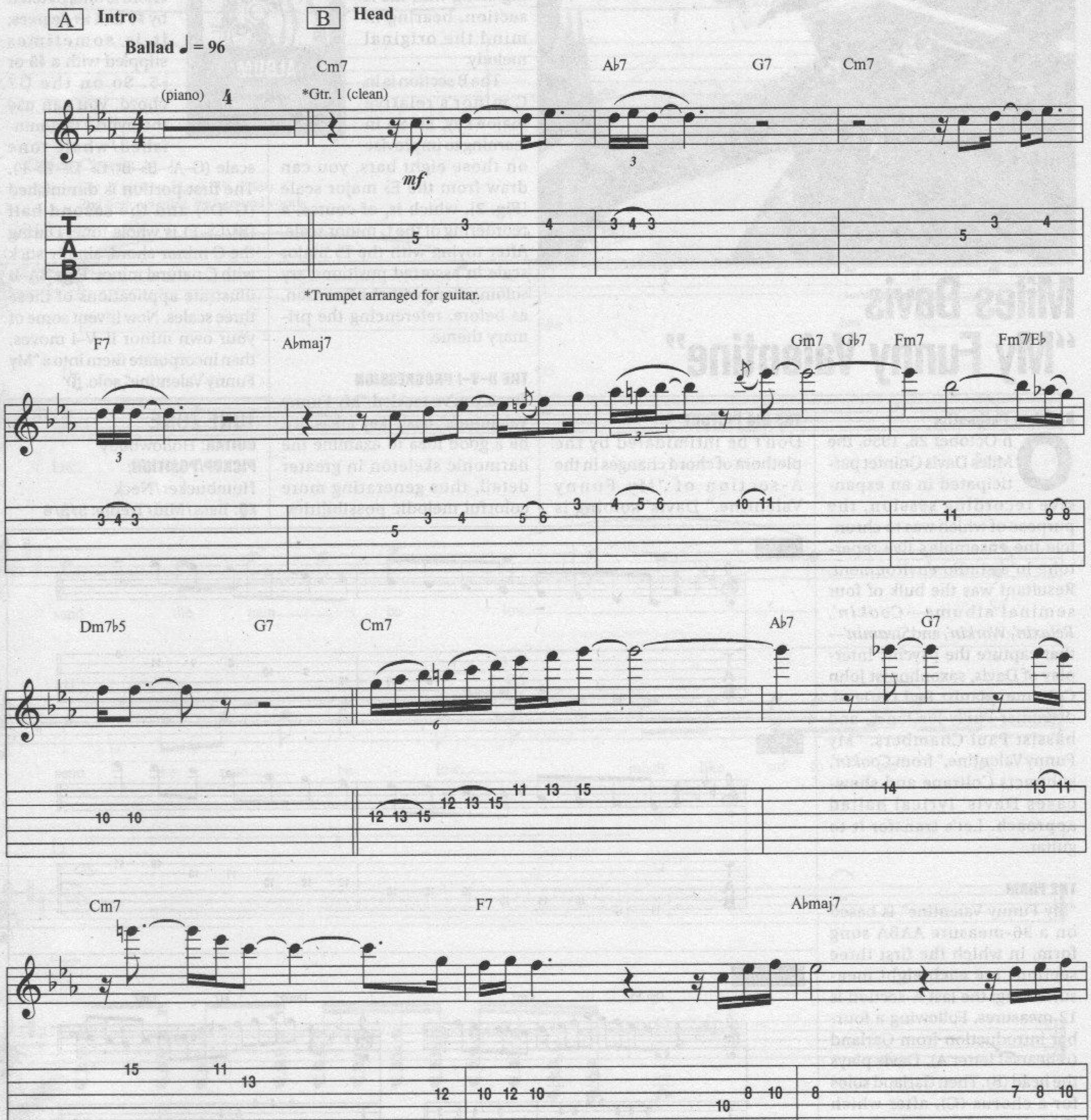
As Recorded by Miles Davis

(From the Prestige Recording COOKIN' WITH THE MILES DAVIS QUINTET)

Rodgers & Hart Rediscovered Piano/Vocal/Chords (PFM0011, US $19.95 CDN $29.95) Rodgers and Hart left a tremendous legacy of good music. This folio includes: Bewitched • Blue Moon • Have You Met Miss Jones • I Married an Angel • The Lady Is a Tramp • My Funny Valentine • My Heart Stood Still • My Romance • Thou Swell • Where or When. Available from Note Service Music (800-628-1528).

By Lorenz Hart and Richard Rodgers

Transcribed by Adam Perlmutter



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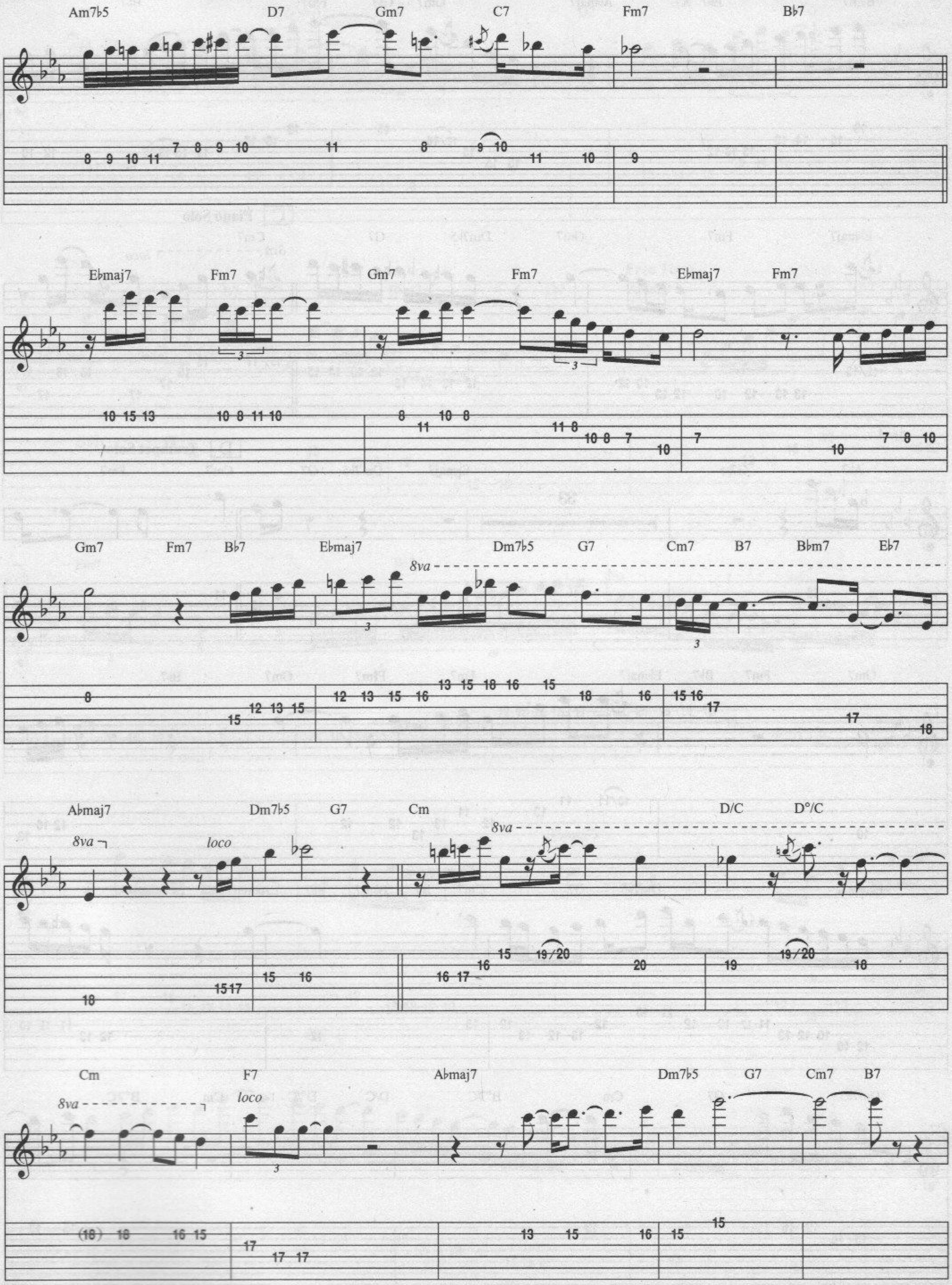
My Funny Valentine



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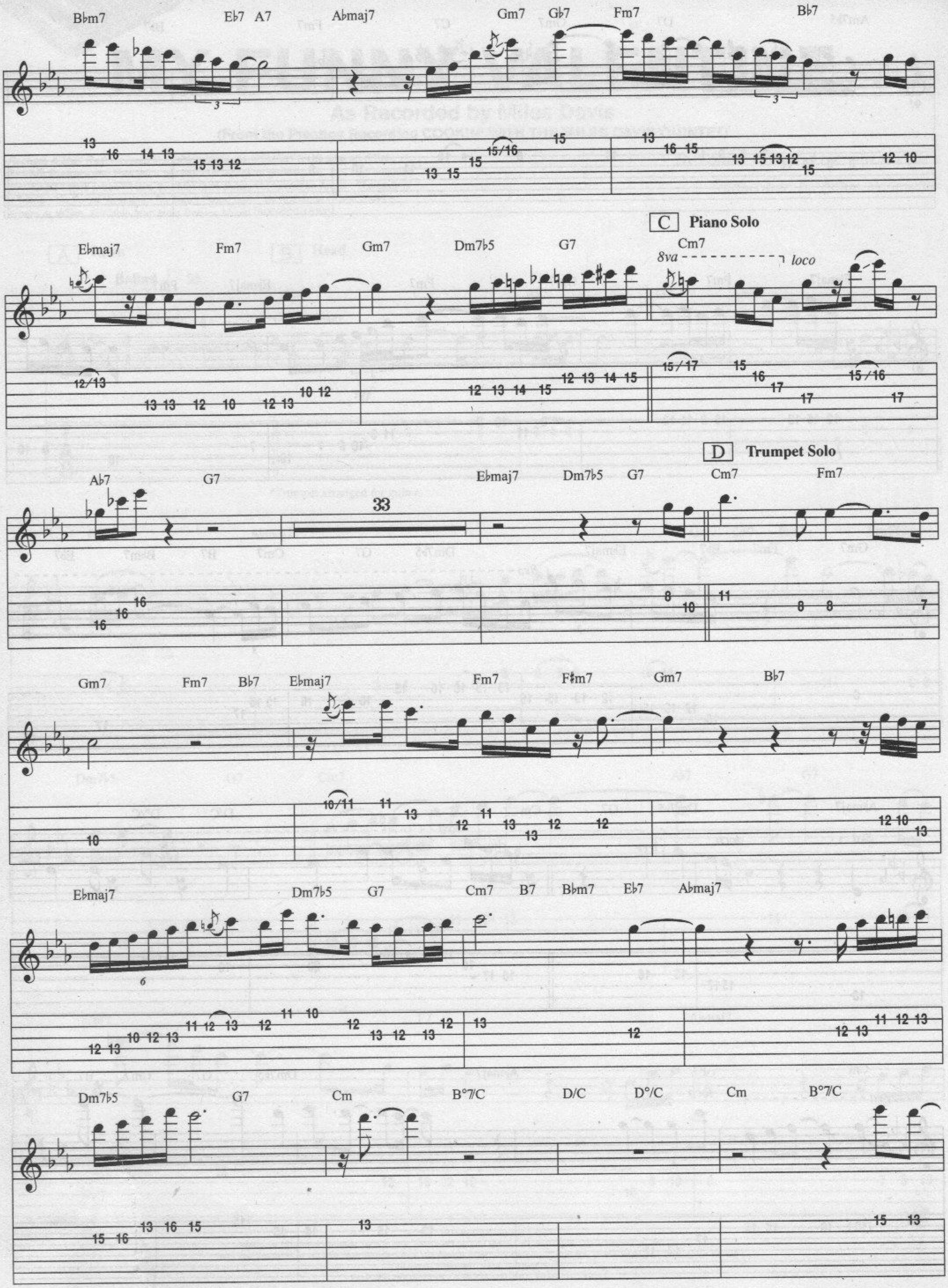

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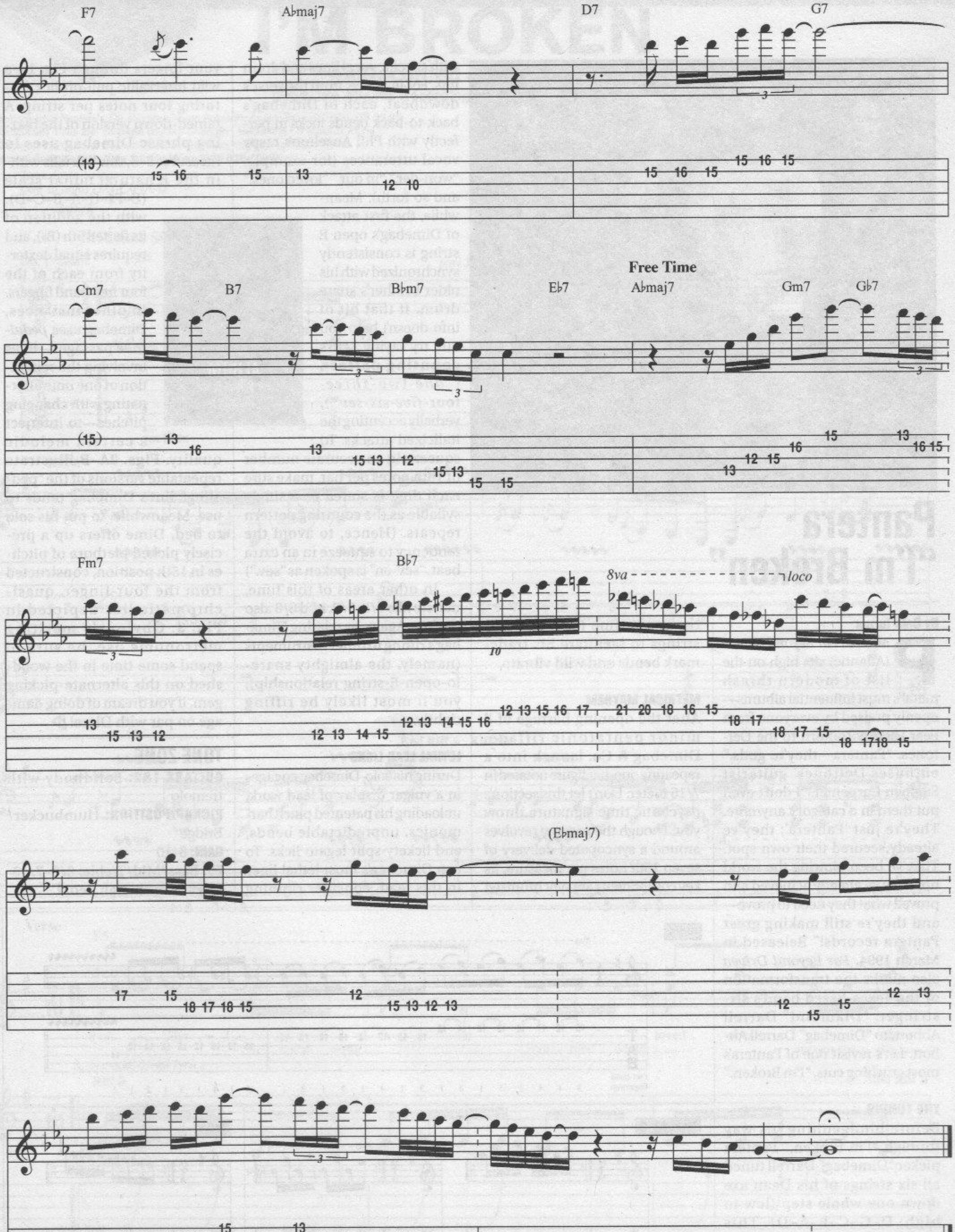


Pantera "I'm Broken"

By Dale Turner

Pantera's *Far Beyond Driven* (Atlantic) sits high on the list of modern thrash metal's most influential albums—openly praised by everyone from Fear Factory to Korn to the Deftones. "Pantera—they're gods," enthuses Deftones' guitarist Stephen Carpenter. "I don't even put them in a category anymore. They're just 'Pantera'; they've already secured their own spot. They've been blowing the world up. They've already achieved and proved what they need to prove—and they're still making great Pantera records!" Released in March 1994, *Far Beyond Driven* also marks the transformation of the Texas-based band's six-stringer, "Diamond" Darrell Abbott, to "Dimebag" Darrell Abbott. Let's revisit one of Pantera's most crushing cuts, "I'm Broken."

THE TUNING

Before bludgeoning his way through "I'm Broken," Pantera picker "Dimebag" Darrell tuned all six strings of his Dean axe down one whole step (low to high: D–G–C–F–A–D). This placed his riffs in a more merciless-sounding range, while at the same time loosening his strings to facilitate his trademark bends and wild vibrato.

METRICAL MAYHEM

After the opening barrage of E minor pentatonic riffage, Dimebag & Co. launch into a repeating one-bar figure notated in 7/16 meter. Don't let this section's psychotic time signature throw you! Though the passage revolves around a syncopated delivery of seven 16th notes per measure, its key components are synchronized with specific vocal lines and drum hits. For instance, from the verse's downbeat, each of Dimebag's back-to-back bends locks in perfectly with Phil Anselmo's raspy vocal utterances (for example, "won-der," "in our," "loved ones," and so forth). Meanwhile, the first attack of Dimebag's open E string is consistently synchronized with his older brother's snare drum. If that bit of info doesn't help you out, try saying 7/16's counting pattern ("*one*-two-*three*-four-*five*-six-*sev*"), verbally accenting the italicized attacks. To squeeze in an accurate number of 16th notes per bar, make sure each digit is stated as a single syllable as the counting pattern repeats. (Hence, to avoid the tendency to squeeze in an extra beat, "sev-en" is spoken as "sev.")

ALBUM
Far Beyond Driven
(Atlantic)

In other areas of this tune, meters like 3/8, 5/8, and 6/8 also surface. Again, by relating Dimebag's riffing to other instruments (namely, the almighty snare-to-open-E-string relationship), you'll most likely be riffing rightly.

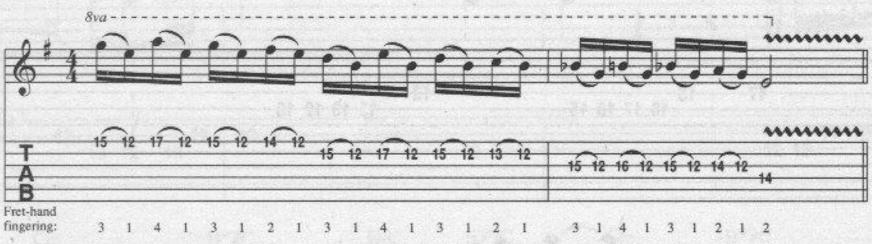
LETHAL LEAD LICKS

During his solo, Dimebag engages in a vulgar display of lead work, unloading his patented pinch harmonics, unpredictable bends, and lickety-split legato licks. To cop Dimebag's most lethal lines in this lead, consider running your fingers through **Fig. 1**—a wild intervallic pull-off lick featuring four notes per string. A tamed-down version of the blazing phrase Dimebag uses in measures 3–5, this lick falls within the E natural minor scale (E–F♯–G–A–B–C–D), with the addition of its flatted 5th (B♭), and requires equal dexterity from each of the four fret-hand fingers. In other instances, Dimebag uses *pedal-tone* passages—lines involving the reiteration of one note alternating with changing pitches—to interject a certain melodic quality. **Figs. 2A–B** illustrate repeatable versions of the "pedaling" lines Dimebag tends to use. Meanwhile, to put his solo to bed, Dime offers up a precisely picked plethora of pitches in 15th position, constructed from the four-finger, quasi-chromatic lick depicted in **Fig. 3**. Obviously meriting metronome use, be sure to spend some time in the woodshed on this alternate-picking gem, if you dream of doing damage on par with Dime!

TONE ZONE

GUITARS 1&2: Solidbody with tremolo
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8–10
EQ: Bass/Mid/Treble: 8/6–7/10
EFFECTS: Wah-wah pedal

Fig. 1



Figs. 2A–B

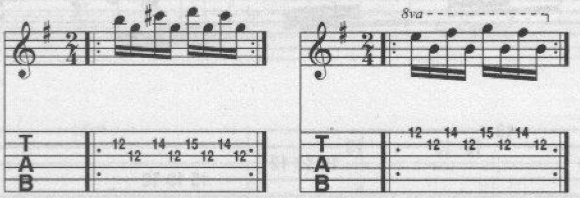
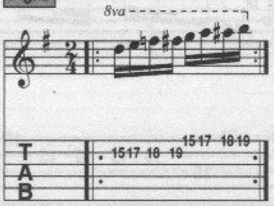
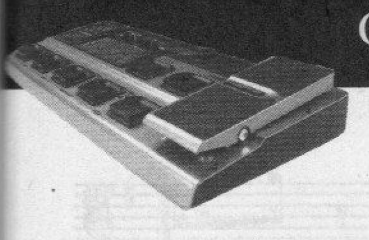


Fig. 3

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I'M BROKEN

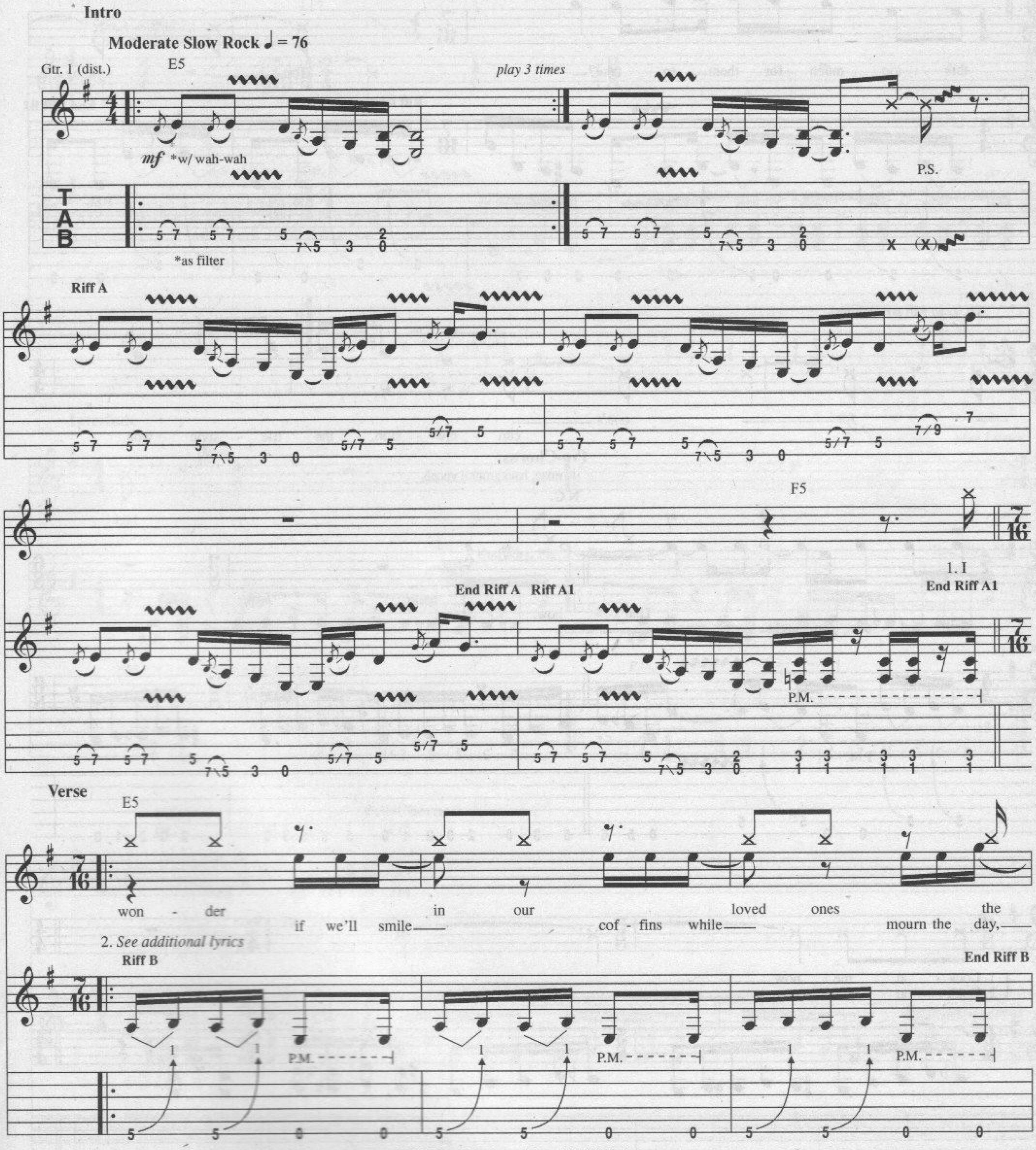
As Recorded by Pantera

(From the Atlantic Recording FAR BEYOND DRIVEN)

Selections from Pantera's *Far Beyond Driven* Authentic Guitar-Tab (GF0650, US 22.95 CDN $33.95) Titles are: Strength Beyond Strength • Becoming • 5 Minutes Alone • I'm Broken • Hard Lines, Sunken Cheeks • 25 Years • Shedding Skin • Throes of Rejection. Available from Note Service Music (800-628-1528).

By Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown and Philip Hansen Anselmo

Tune down 1 step:
(low to high) D-G-C-F-A-D



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I'm Broken

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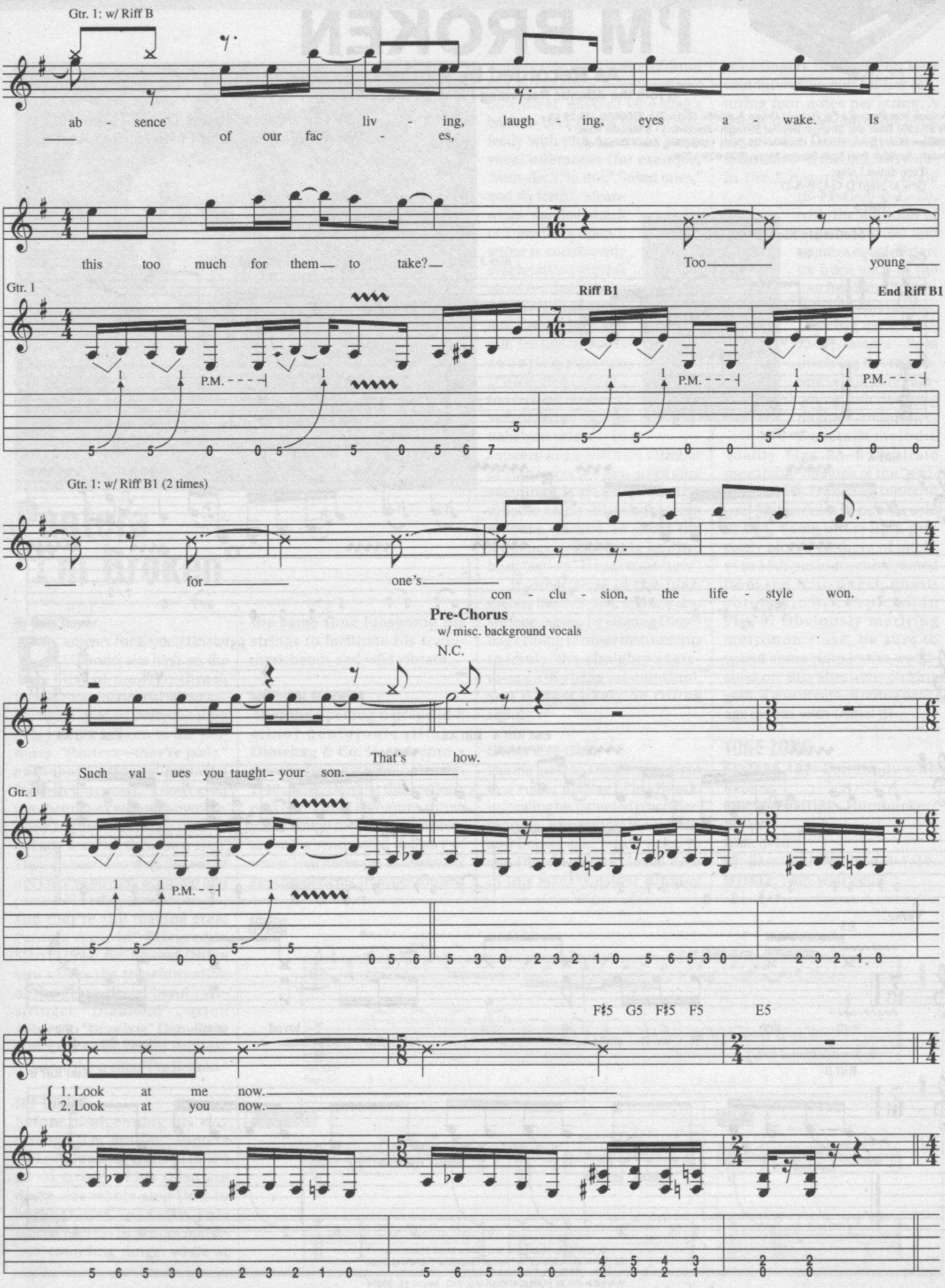

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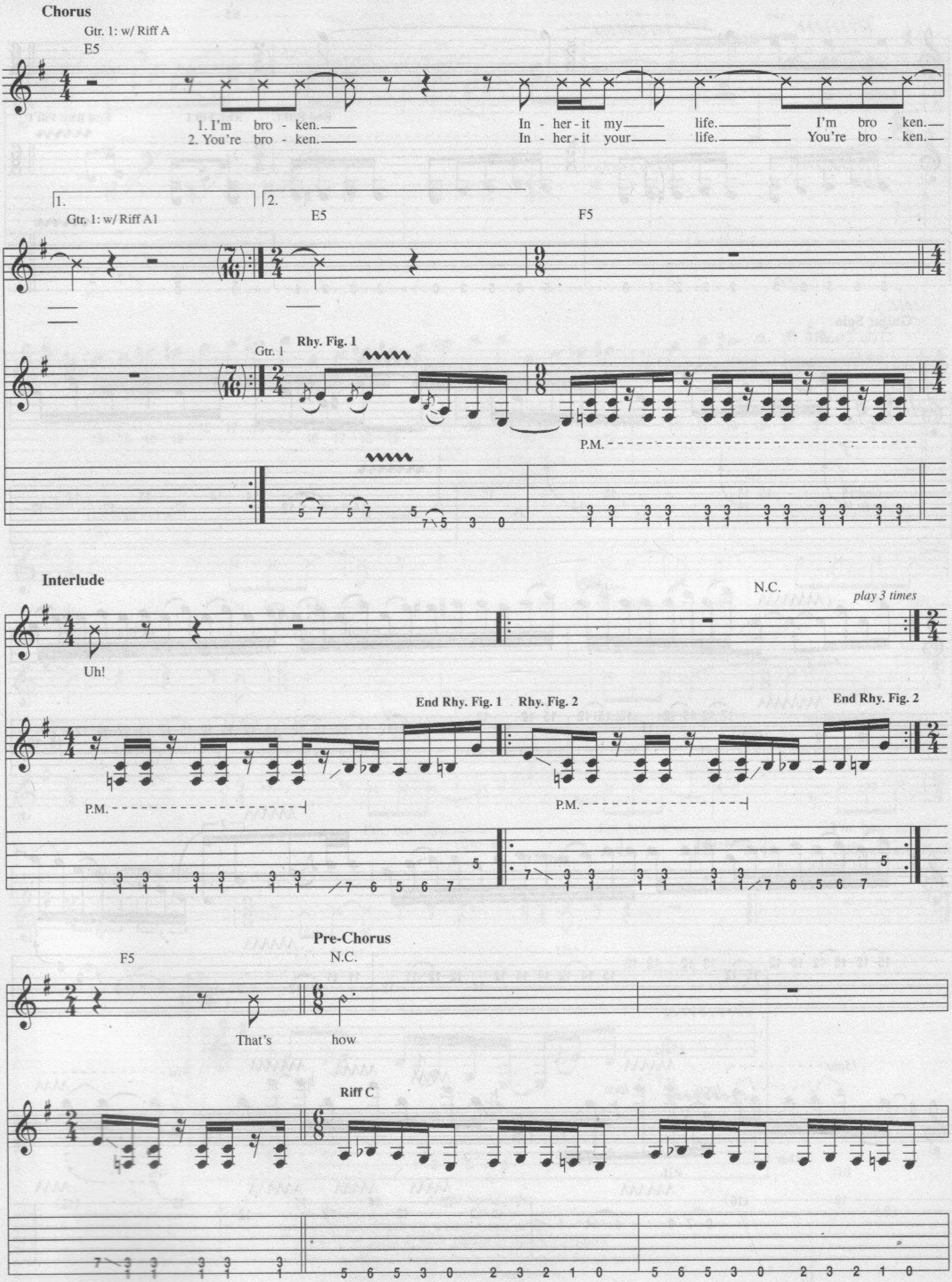

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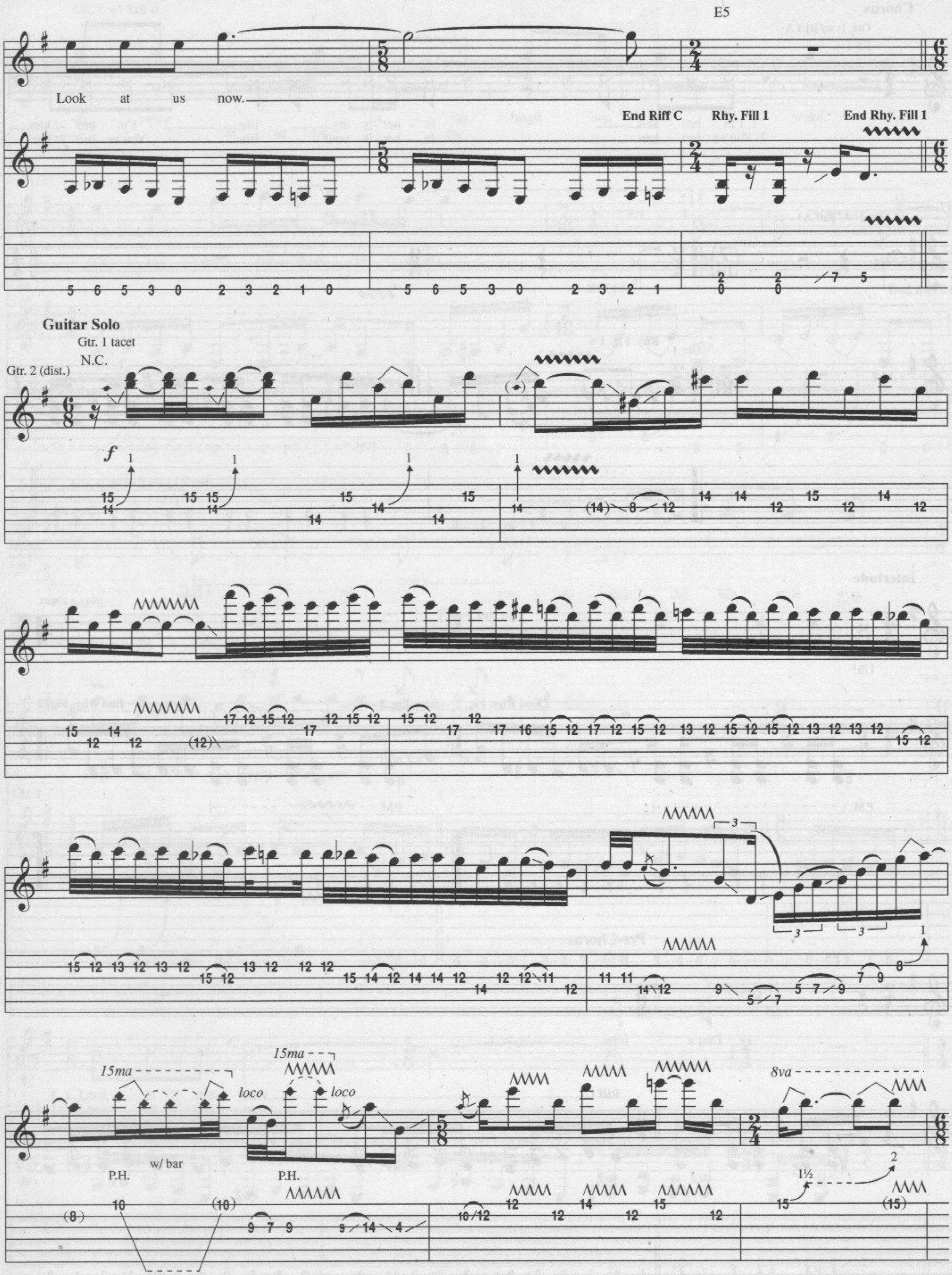

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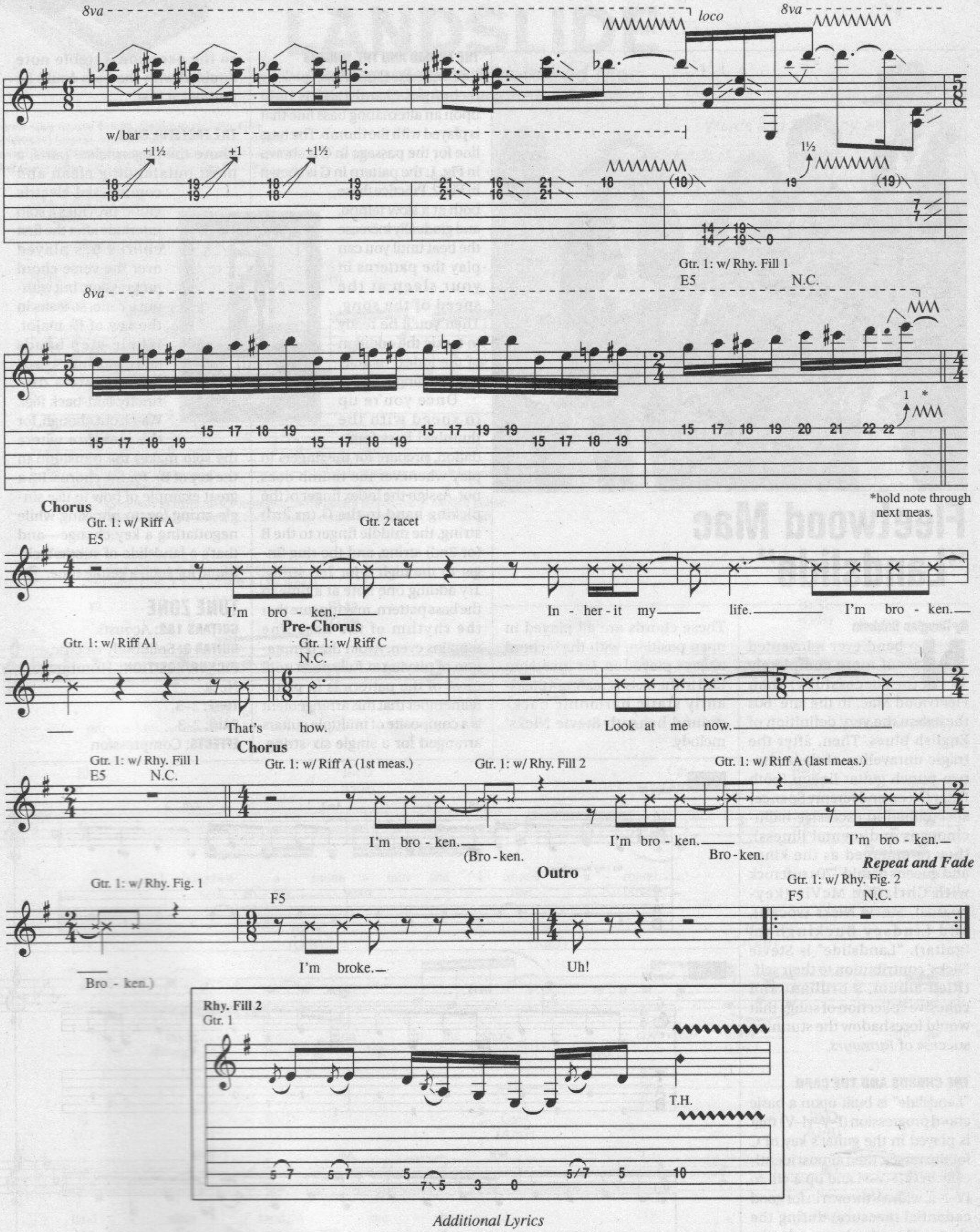


Additional Lyrics

2. One day we all will die, a cliched fact of life.
Force-fed to make us heed. Inbred to sponge our bleed.
Every warning, a leaking rubber, a poison apple for mingled blood.
Too young for one's delusion, the lifestyle cost.
Venereal mother embrace the loss.

Fleetwood Mac "Landslide"

By Douglas Baldwin

No band ever reinvented itself more completely (or successfully) than Fleetwood Mac. In the late '60s they were the very definition of English blues. Then, after the tragic unraveling of their one-two-punch guitar lineup (both Peter Green and Jeremy Spencer succumbed to excessive hallucinogens and mental illness), they re-emerged as the kings and queens of mid-'70s soft rock with Christine McVie (keyboards), Stevie Nicks (vocals), and Lindsey Buckingham (guitar). "Landslide" is Stevie Nicks' contribution to their self-titled album, a brilliant and cohesive collection of songs that would foreshadow the stunning success of *Rumours*.

THE CHORDS AND THE CAPO

"Landslide" is built upon a basic chord progression (I–V–vi–V) that is played in the guitar's key of C for the verses, then almost identically in G (I–V–vi and up a 4th to IV–I–ii, with a V thrown in for good cadential measure) during the chorus. The guitar is capoed at the 3rd fret, moving the actual pitch of the keys to E♭ and B♭, respectively. These chords are all played in open position, with the V chord always played in 1st inversion (3rd in the bass), creating a pleasantly static harmonic background beneath Stevie Nicks' melody.

THE THUMB AND THE FINGERS

Rife with excellent fingerpicking technique, "Landslide" is built upon an alternating bass line that is played with the thumb. The bass line for the passage in C is shown in **Fig. 1**; the pattern in G is shown in **Fig. 2**. Practice these both at a slow tempo, and gradually increase the beat until you can play the patterns in your sleep at the speed of the song. Then you'll be ready to tackle the addition of the index, middle, and ring fingers.

ALBUM
Fleetwood Mac
(Reprise)

Once you're up to speed with the thumbed bass foundation, prepare for the fingers to play whenever the thumb does not. Assign the index finger of the picking hand to the G (or 3rd) string, the middle finger to the B (or 2nd) string, and the ring finger to the high E (or 1st) string. Try adding one note at a time to the bass pattern, making sure that the rhythm of the bass line remains even. Avoid the temptation of playing at full speed until most of the pattern is in place. Remember that this arrangement is a composite of multiple guitars arranged for a single six-string, so the occasional treble note doubled with the bass could be omitted at first.

THE TASTEFUL FILLS

Above the fingerpicked parts, a most outstanding clean and compressed electric guitar provides a solo interlude after the first chorus. It's played over the verse chord progression, but without a capo, so it sits in the key of E♭ major. Whole-step bends and pentatonic-based lines create a distinctly laid-back feel. Watch out, though, for the measure where the solo makes the transition to the key of B♭ for the chorus. It's a great example of how to use single-string legato phrasing while negotiating a key change—and that's a landslide of subtle technique for such a gentle tune.

TONE ZONE

GUITARS 1&2: Acoustic
GUITAR 3: Solidbody electric
PICKUP/POSITION: Humbucker/Neck
TONE: 3–5
GAIN: 2–3
EFFECTS: Compression

Fig. 1

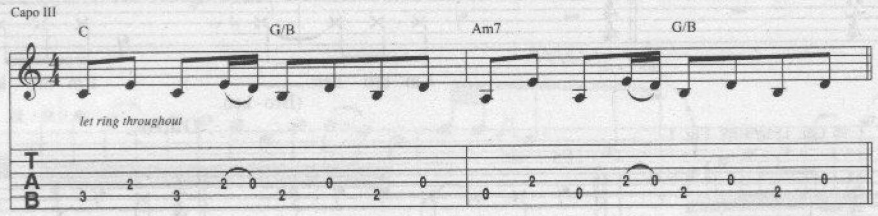
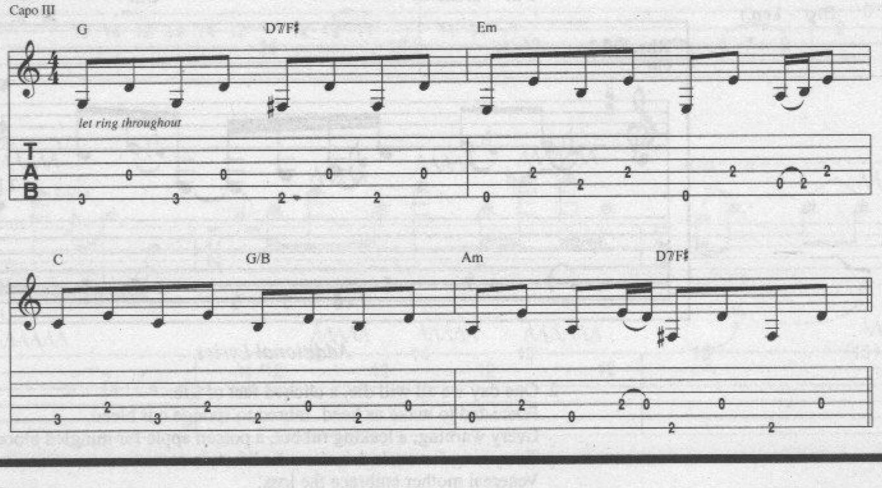
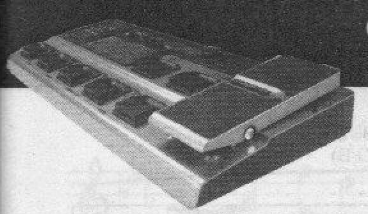


Fig. 2





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LANDSLIDE

As Recorded by Fleetwood Mac

(From the Reprise Recording FLEETWOOD MAC)

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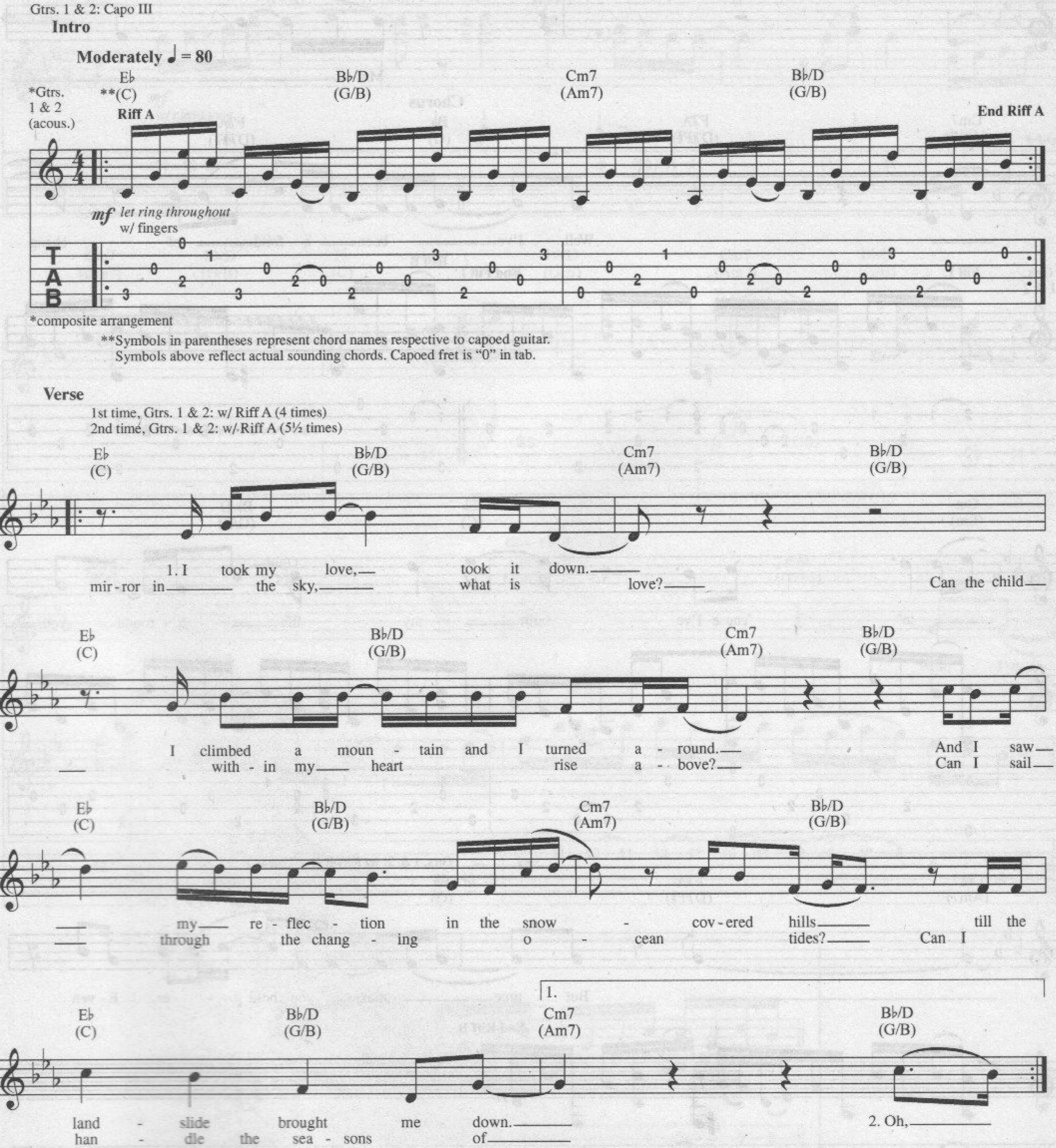
Words and Music by Stevie Nicks



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Landslide

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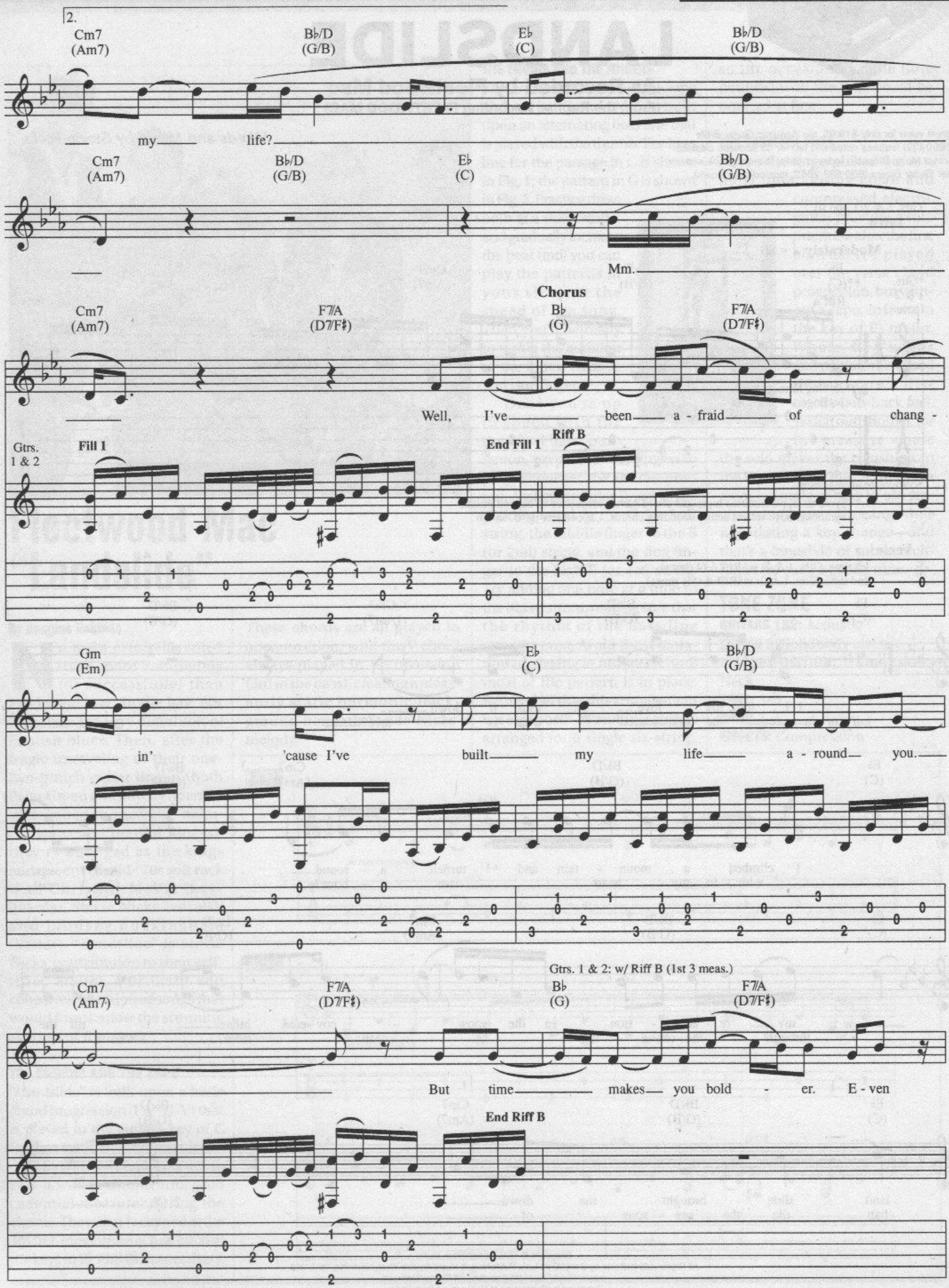

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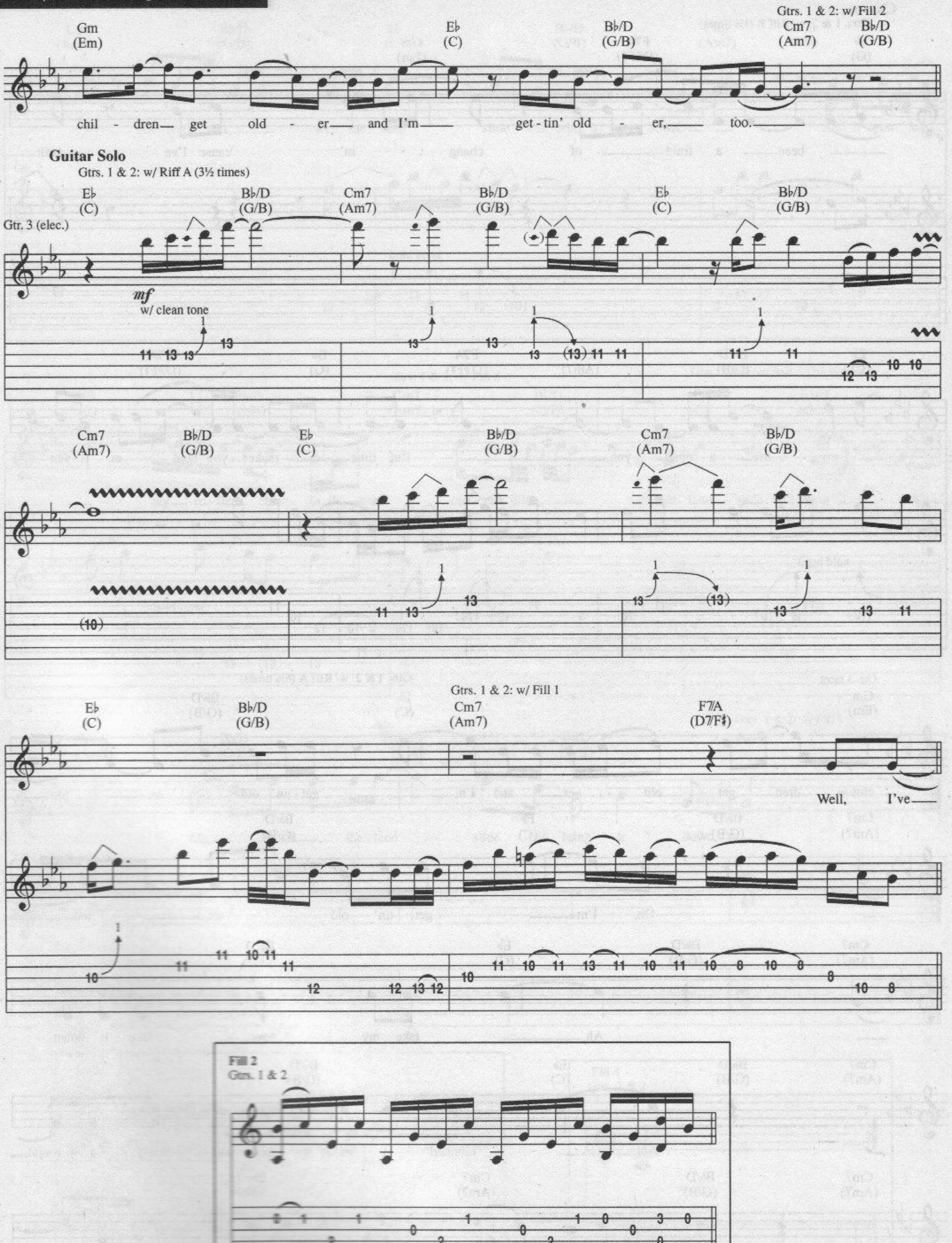

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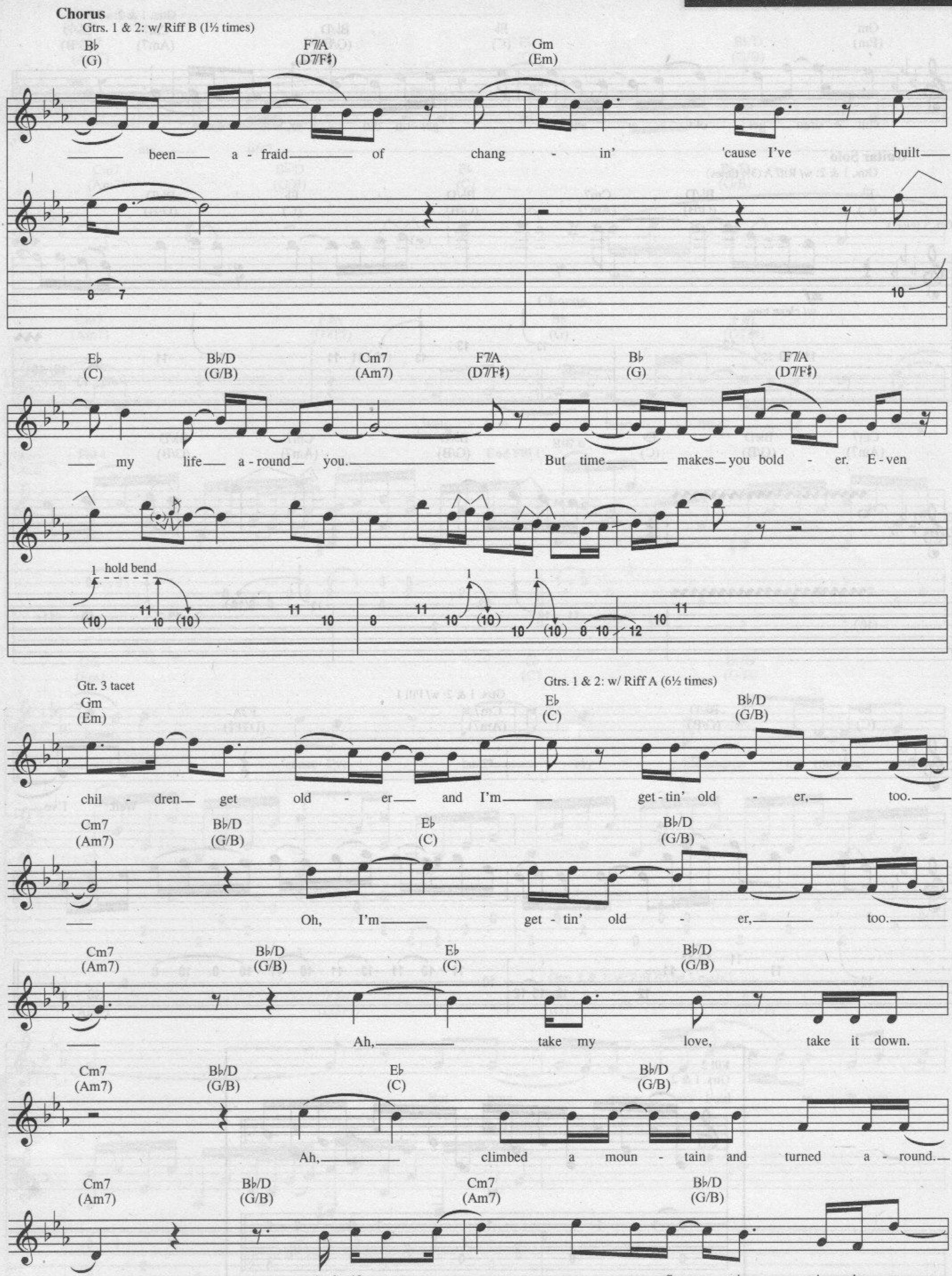

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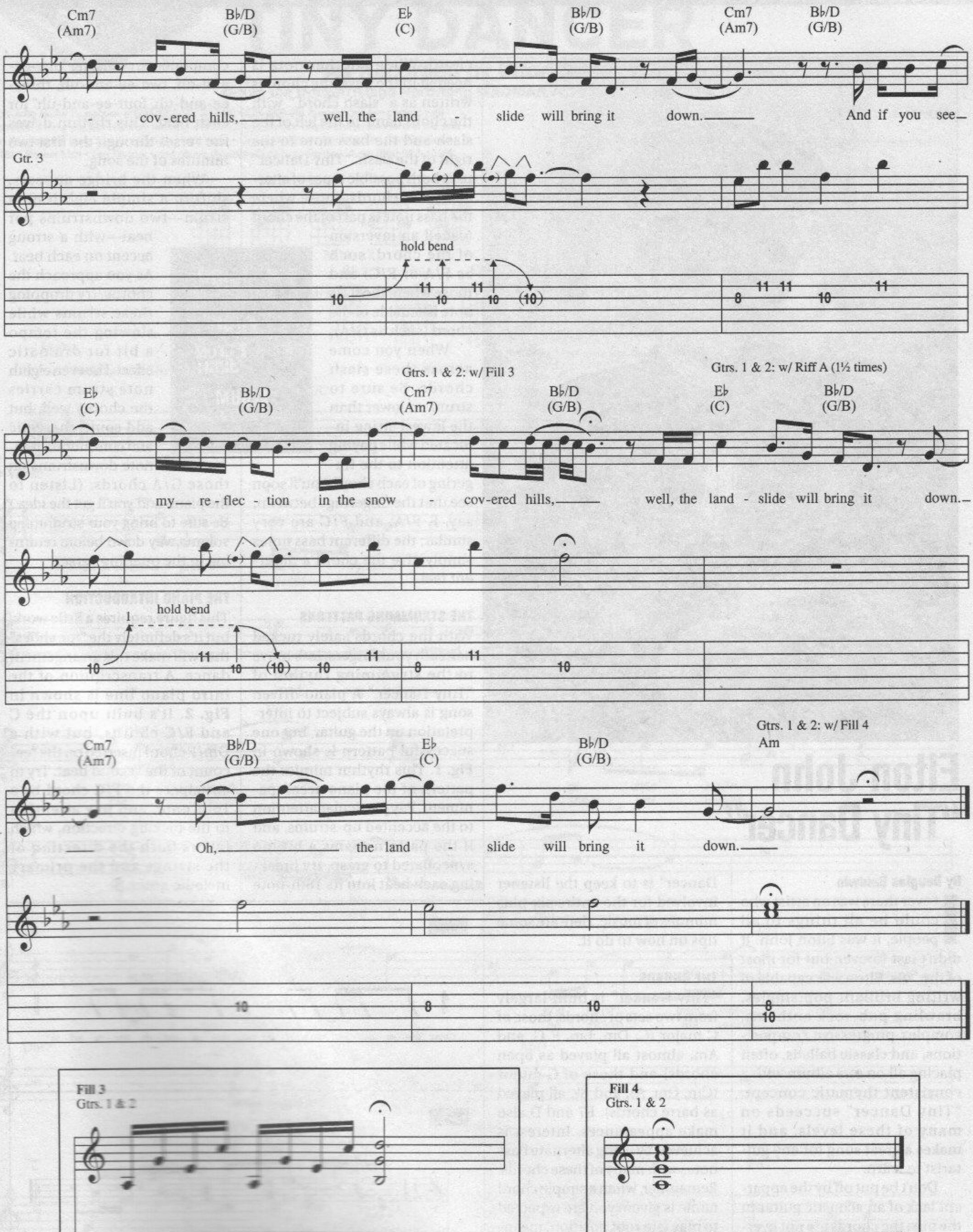


Elton John "Tiny Dancer"

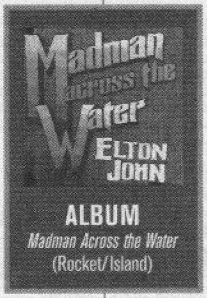
By Douglas Baldwin

If ever there was an artist who could be all things to all people, it was Elton John. It didn't last forever, but for most of the '70s, Elton was capable of writing brilliant pop singles, brawling pub-rock anthems, complex progressive compositions, and classic ballads, often placing all on one album with a consistent thematic concept. "Tiny Dancer" succeeds on many of these levels, and it makes a great song for any guitarist to learn.

Don't be put off by the apparent lack of an acoustic guitar in the mix; the chords are not overly demanding, and the intro piano figure sits well on guitar. The real challenge in "Tiny Dancer" is to keep the listener involved for the entire six-plus minutes of music. Here are some tips on how to do it.

THE CHORDS

"Tiny Dancer" is built largely from two sets of chords: those of C major (C, Dm, Em, F, G, and Am, almost all played as open chords) and those of C minor (Cm, Gm, A♭, and B♭, all played as barre chords). E7 and D also make appearances. Interest is achieved by using alternate bass notes with many of these chords. Remember, when a simple chord name is given, you are expected to play it in root position, meaning that the root note, or the note that names the chord, is the lowest note, or bass note, in the chord. When another note is needed in the bass, the chord is written as a "slash chord," with the chord name to the left of the slash and the bass note to the right of the slash. "Tiny Dancer" uses both possible types of alternate bass chords: those where the bass note is part of the chord (called an inversion of the chord, such as F/A or F/C) and those where the bass note is outside of the chord (such as G/A).



ALBUM
Madman Across the Water
(Rocket/Island)

When you come across these slash chords, be sure to strum no lower than the lowest string indicated while paying attention to the fingering of each chord. You'll soon see that the fingerings between, say, F, F/A, and F/C are very similar; the different bass notes simply give the chord a different feel.

THE STRUMMING PATTERNS

With the chords safely tucked beneath your fingers, let's move to the strumming rhythm of "Tiny Dancer." A piano-driven song is always subject to interpretation on the guitar, but one successful pattern is shown in **Fig. 1**. This rhythm mimics the pattern of the piano accompaniment. Pay particular attention to the accented up-strums, and if the pattern seems a bit too syncopated to grasp, try breaking each beat into its 16th-note components, counting "one-ee-and-uh, two-ee-and-uh, three-ee-and-uh, four-ee-and-uh" for each beat. This rhythm drives the verses through the first two minutes of the song.

When the bridge appears, shift to a simple eighth note strum—two downstrums per beat—with a strong accent on each beat. As you approach the chorus, try dropping these strums while slowing the tempo a bit for dramatic effect. The even eighth note strum carries the chorus well, but add some energetic and continuous 16th-note downstrums on those G/A chords. (Listen to the piano and you'll get the idea.) Be sure to bring your strumming volume way down before returning to the opening verse.

THE PIANO INTRODUCTION

This figure requires a little work, but it's definitely the "toe shoes" that will make this arrangement dance. A transcription of the intro piano line is shown in **Fig. 2**. It's built upon the C and F/C chords, but with a Dm/F chord inserted on the "ee" count of the second beat. Try to anticipate the F/C chord by a 16th note, and pay attention to the picking direction, which favors both the direction of the strings and the primary melodic notes.

Fig. 1

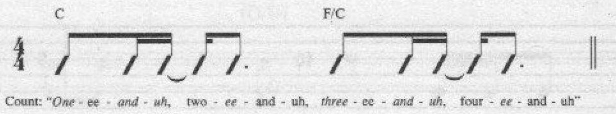
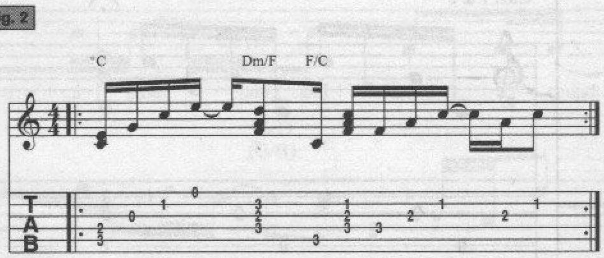
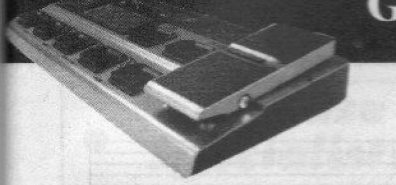


Fig. 2

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TINY DANCER

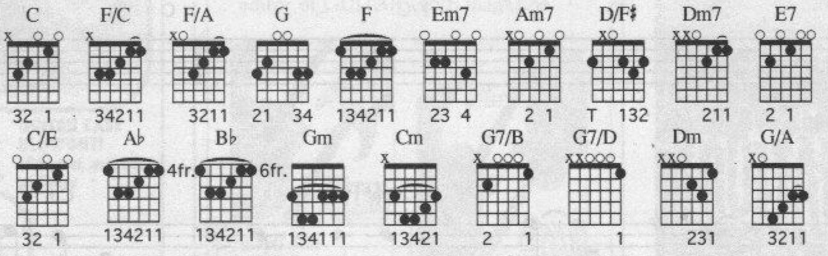
As Recorded by Elton John

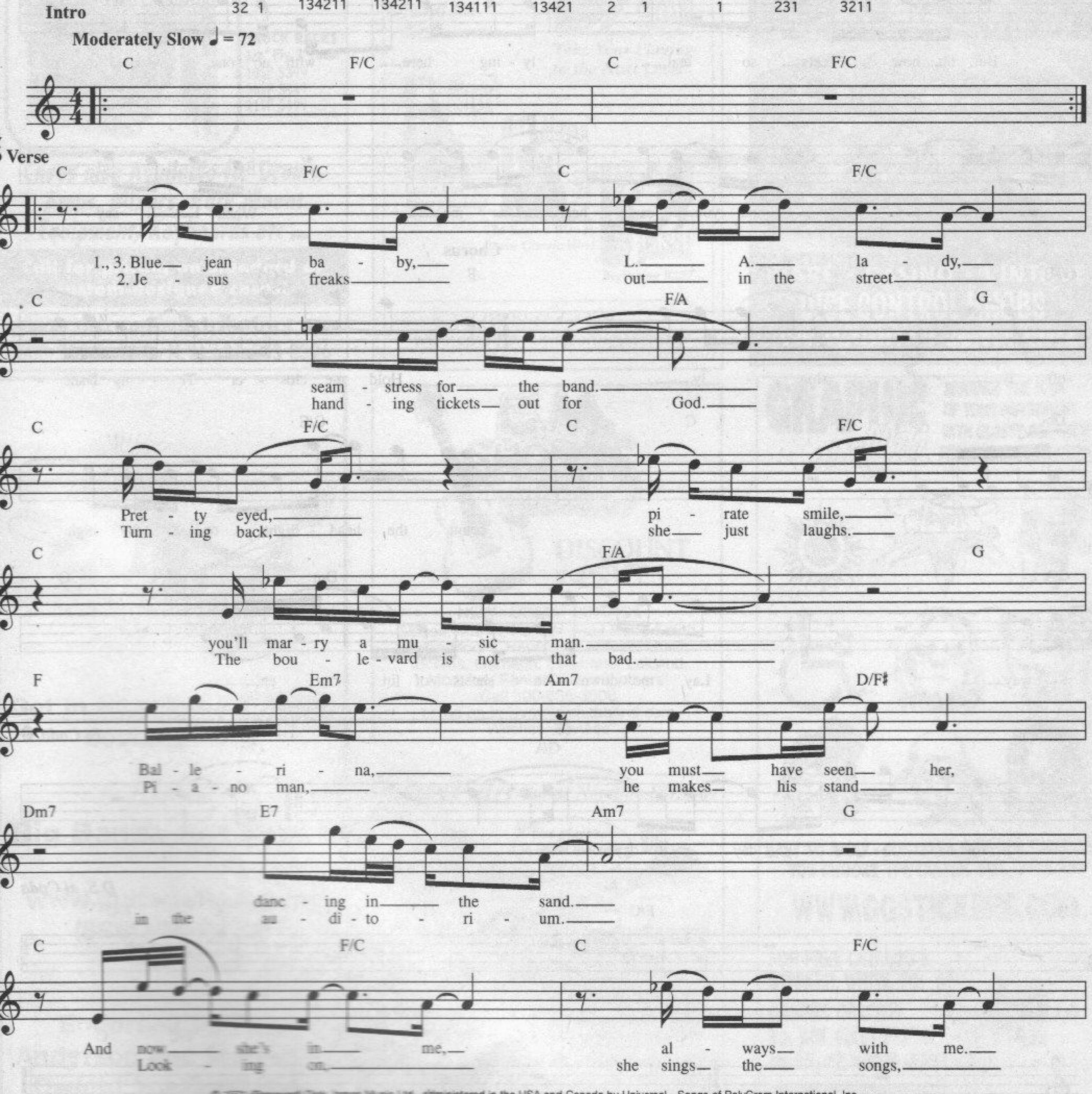
(From the Rocket/Island Recording MADMAN ACROSS THE WATER)

Elton John Guitar Songbook (PGM0007, US $19.95 CDN $29.95) A songbook jam-packed with Elton John's most popular hits from his long and successful career. Titles include: Bennie and the Jets • Can You Feel the Love Tonight • Candle in the Wind • Crocodile Rock • Don't Let the Sun Go Down on Me • Rocket Man • Tiny Dancer • and others. Available from Note Service Music (800-628-1528).

By Elton John and Bernie Taupin

Arranged by Adam Perlmutter





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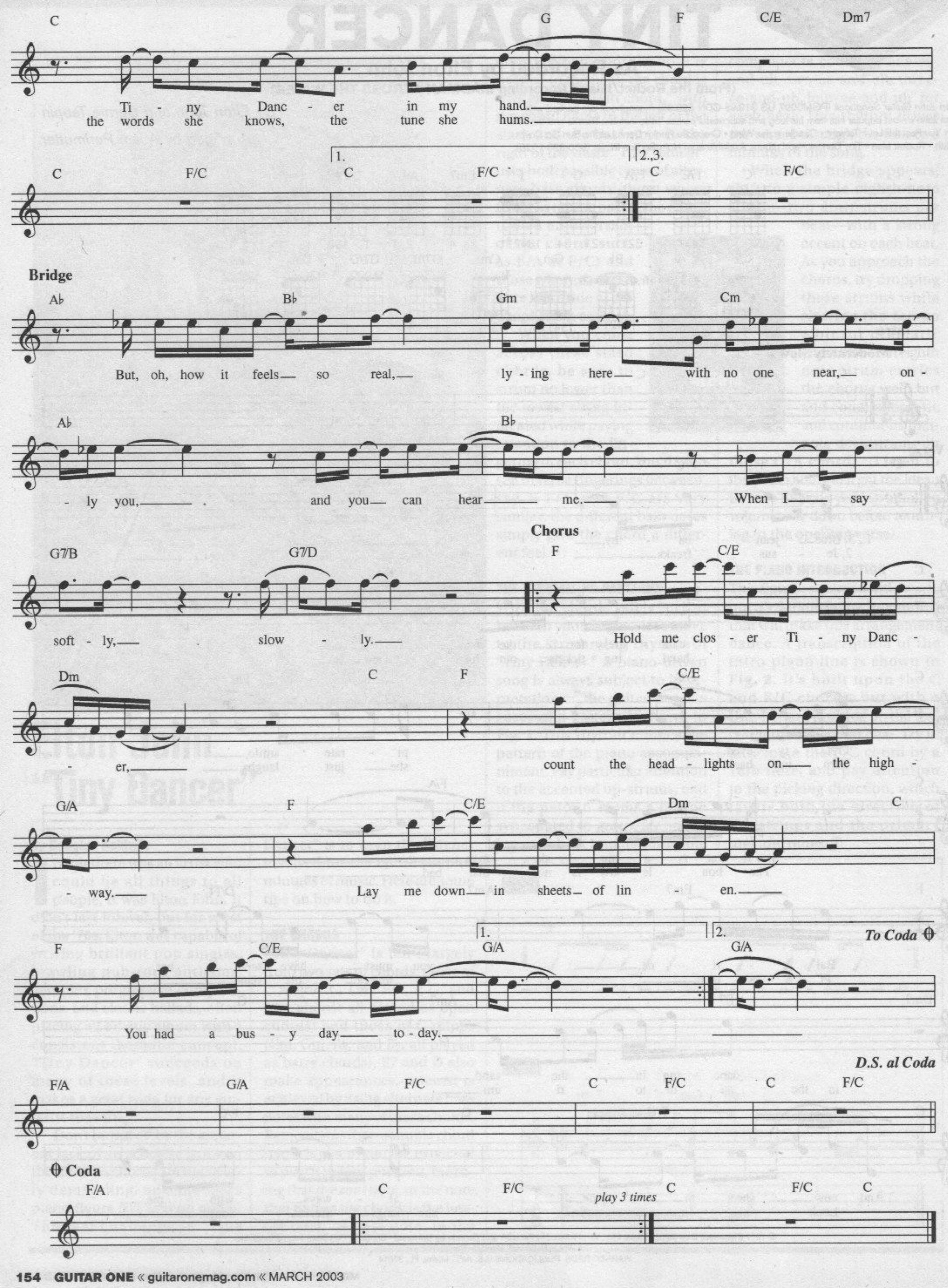
Tiny Dancer

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